S. STEVEN STRUBLE + SINA GRACE

THE LI'L DEPRESSED BOY™

VOLUME FOUR : LOVE IS A PLACE

THE LI'L DEPRESSED BOY™

VOLUME FOUR:

"LOVE IS A PLACE"

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AN INTRODUCTION

I waited 'til the last minute to write this intro for Li'l Depressed Boy and I couldn't tell you why.

I could easily say it was the hectic nature of the holidays, or that planning this wedding has taken most of my attention away… but none of that would be true.

The truth is that I am a procrastinator. I put things off. It's just what I do. Always have. As I type this there's a whole bunch of dishes molding away in the sink… they will stay there for another few days, I'm sure of it.

I recently started seeing a therapist (Ugh, when did I become "that guy" from Los Angeles?) and what I've come to realize is that my procrastination is just me just getting in the way of myself.

That same day I came across an article about a condition known as "The Jonah Complex," which is "a fear of success so great that it will keep you from reaching your full potential." Then I realized that I had more in common with LDB than I thought.

Our Hero is one of the best guys we all know and if he would just BELIEVE in himself I think he could get everything he's always wanted in life!

He DESERVES a great girl like Spike and I believe that a great partner in life can be more inspiring than any religious experience.

Reading the tales of LDB brings tears to my eyes as his life mirrors my 20's. Movie Theater Jobs, Arm Slings, Unrequited Loves, and Pop Punk.

That's why I get so excited to read this comic… because, and take it from a former "Depressed Boy," everything is gonna work out for our Hero in the end.

-Jonah Ray

Jonah Ray is a comedian and actor living in Los Angeles, CA. He's released two comedy albums on vinyl, ***This is Crazy Mixed-Up Plumbing*** and ***Hello, Mr. Magic Plane Person, Hello*** on AST Records. He shares co-hosting duties on ***the Nerdist*** pocast and show on BBC America. His own podcast ***Jonah Raydio*** is a great way to discover new music. With Kumail Nanjiani, he hosts a weekly comedy show called ***the Meltdown*** at Meltdown Comics in L.A. For more information about what he's up to visit http://jonahray.com

KEPI
GHOULIE

CHAPTER ONE:
"SCIENCE OF YOU"

HOW COME WE'VE NEVER TALKED?

I COULDN'T GET THE NERVE.

I JUST FIGURED YOU WOULDN'T BE INTERESTED.

NICE SEEING YOU.

HEY!
CAN I BORROW A PEN?

THIS IS WHERE YOU CAN FIND ME.

COME GET ME, LDB!

WHAT IS IT THAT YOU ARE LOOKING FOR?

I'M LOOKING FOR...

...SOMETHING.

I DON'T KNOW.

WELL, HURRY UP.

WE'RE GOING TO BE LATE.

WAIT!

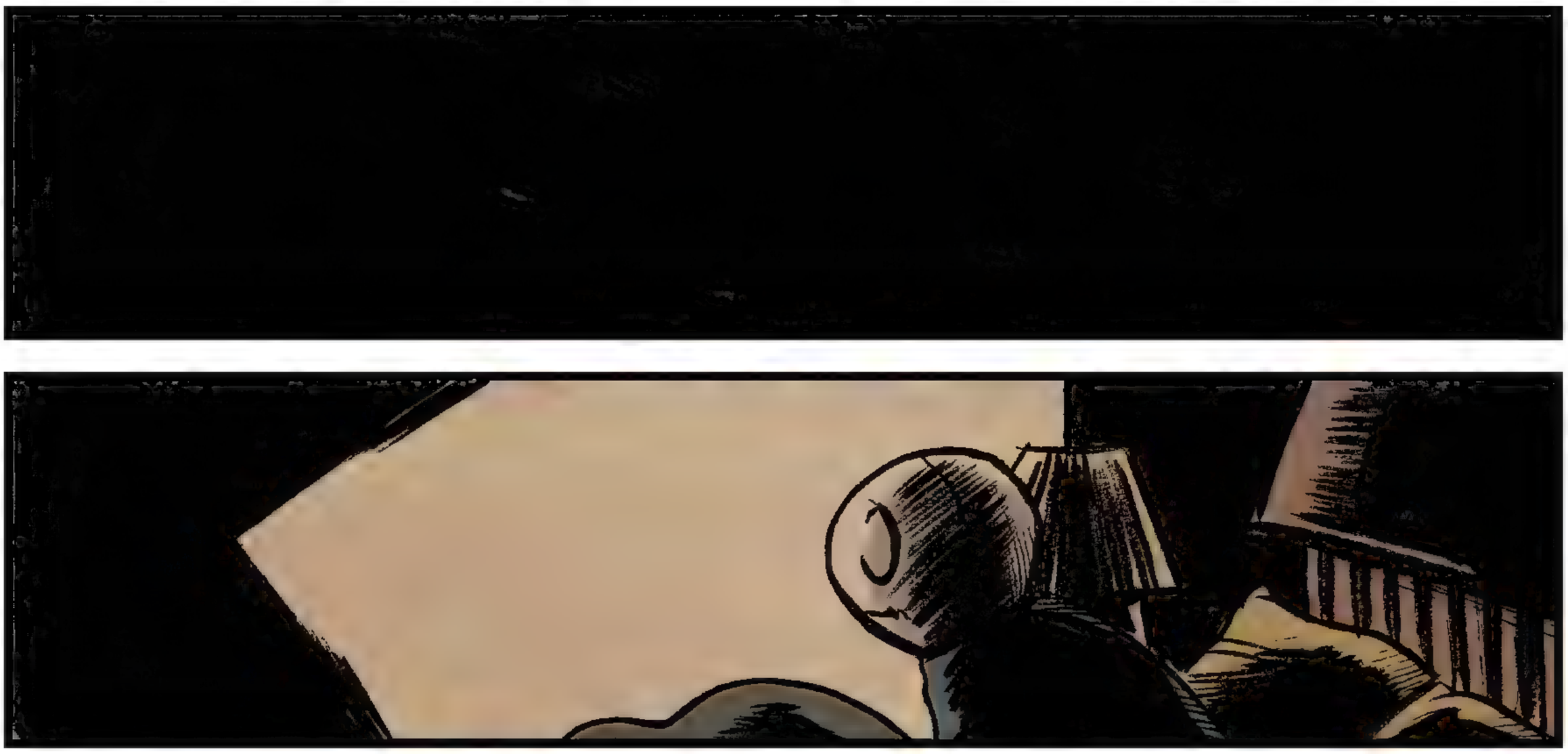
HOW DO I DO THIS?

I'VE NEVER GOT IT RIGHT BEFORE.

DUNNO.

MAYBE YOU SHOULD ASK MY BOYFRIEND?

HEY!



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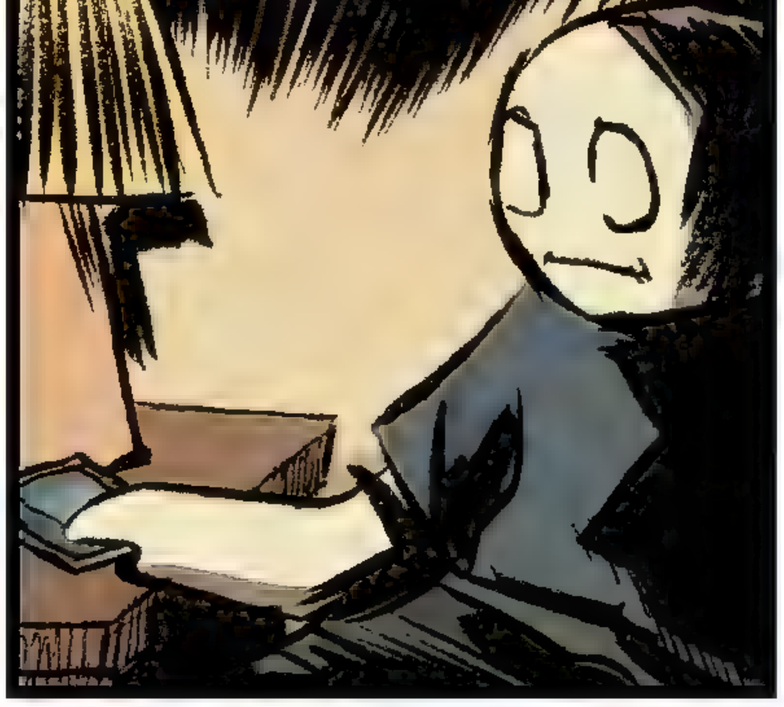
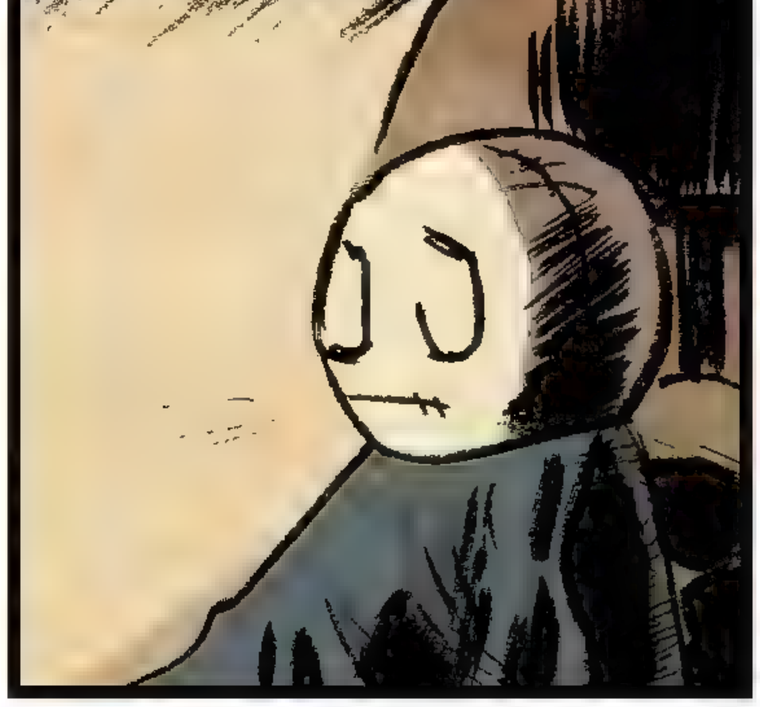




SIGH

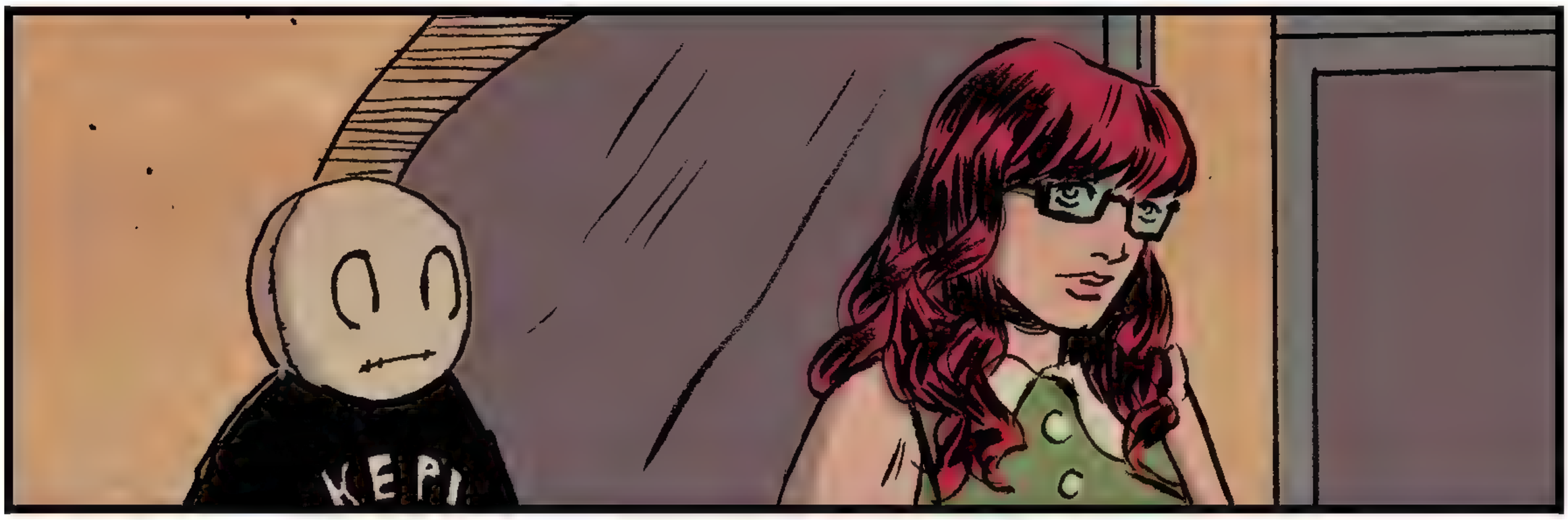
WHAT HAVE I GOT MYSELF INTO?

KEPI GHOULIE

DEAD BLOOD
PARENT
TV HORROR
WIRED

HAMMETT
Red Harvest

THE NUMBER YOU HAVE DIALED IS NO LONGER IN SERVICE.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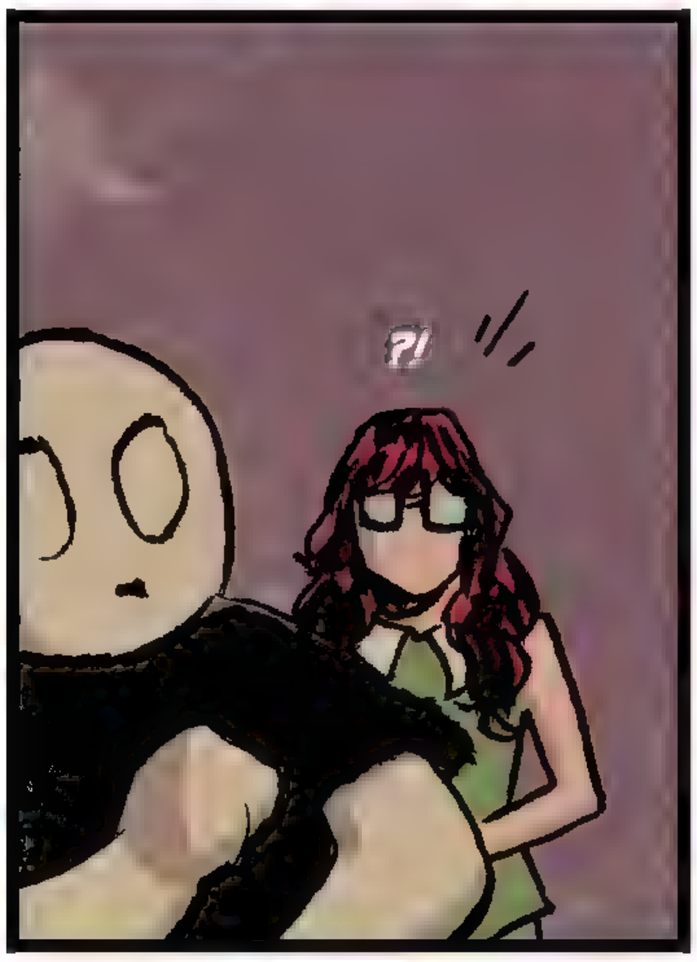

?!

AFTER YOU.

WHAT ARE YOU GOING TO GET?
NOT SURE.
I'VE NEVER BEEN HERE BEFORE.

"THE BURGER THE SIZE OF YOUR HEAD."
THAT SEEMS MORE THAN A TAD EXCESSIVE.

DO YOU THINK THEY ACTUALLY MEASURE YOUR HEAD?
THAT DOESN'T SEEM LIKE IT SHOULD BE A STANDARD SIZE.

MAYBE THEY JUST COME OUT AND ASSESS YOUR EGO?

CAN YOU IMAGINE THE SIZE THEY'D HAVE TO MAKE FOR TOBY?

AND THEN I JUST KEPT PUTTING IT OFF.

AT THIS POINT, I'M AFRAID THAT IT MIGHT BE TOO LATE GO BACK.

HOW ABOUT YOU?

SPACE.

WHAT?!

I WAS OBSESSED WITH SPACE STUFF AS A KID.

STARWARS STARTREKBOTH THELASTSTARFIGHTER DOCTORWHOENDER'S GAMESPACECAMP.

BUT MY FAVORITE WAS THE EXPLORERS.

WAS THAT THE ONE WHERE THEY BUILT A SPACESHIP OUT OF A TILT-A-WHIRL AND AN APPLE COMPUTER?

YEAH, WITH RIVER PHOENIX.

I'D WATCH THAT VHS SO MUCH, UNTIL YOU COULDN'T MAKE OUT WHAT WAS HAPPENING ON THE SCREEN, ANYMORE.

I JUST WANTED TO GO OUT THERE AND EXPLORE.

SO, IT WAS MY DREAM TO BE AN ASTRONAUT.

UNTIL I LEARNED THAT THESE THINGS DISQUALIFIED ME.

tap. tap.

I WAS ALWAYS GOOD AT SCIENCE AND MATH, THOUGH.

SO, IF I CAN'T EXPLORE SPACE, I'LL JUST HAVE TO STUDY IT.

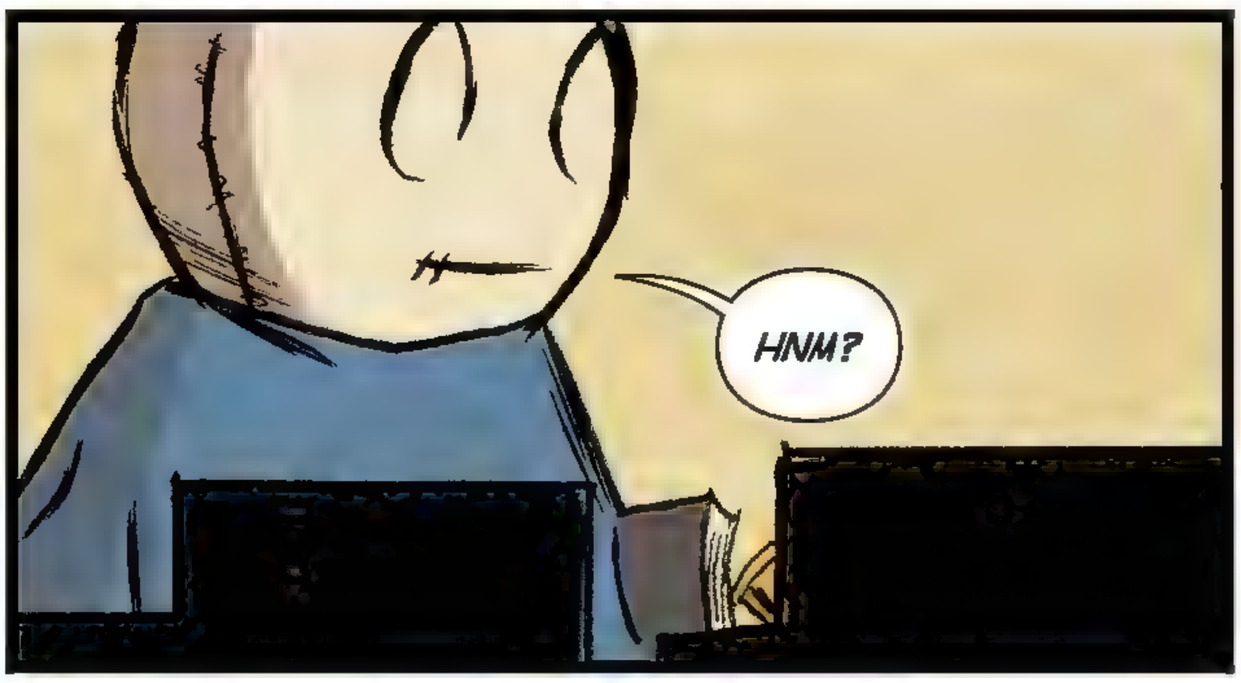
I'M NOW MAJORING IN ASTROPHYSICS.

Dessert

NO!
YOU'RE GOING TO LAUGH!
I PROMISE I WON'T LAUGH.
IT'S AN OLD LADY NAME.
WHAT IS IT?
ENID?
AGNES?
GERTRUDE.
I HATE IT.
NO.
IT'S A PRETTY NAME.
SO, WHY SPIKE, THEN?
WHERE DOES THAT COME FROM?
IT'S FAIRLY EMBARRASSING AS WELL.
I WAS SOME-WHAT SKITTISH IN HIGH SCHOOL.
ONE DAY DURING GYM, I JUMPED AWAY FROM A VOLLEY BALL AND SO THE OTHER KIDS TOOK TO CALLING ME "SPIKE."
IRONICALLY.
JOKES ON THEM, THOUGH.
IT'S LIGHTYEARS BETTER THAN BEING CALLED *GERTIE.*

UM.
I REALLY HAD FUN TONIGHT.
ME TOO.
I'LL UH, SEE YOU TOMORROW.
YOU KNOW YOU *CAN* KISS ME, RIGHT?
OH.
KEPI
JULIE

IHAVE CLASSINTHE MORNINGTOMORROW IGUESSI'LLSEE YOUATWORKALRIGHT GOODBYE.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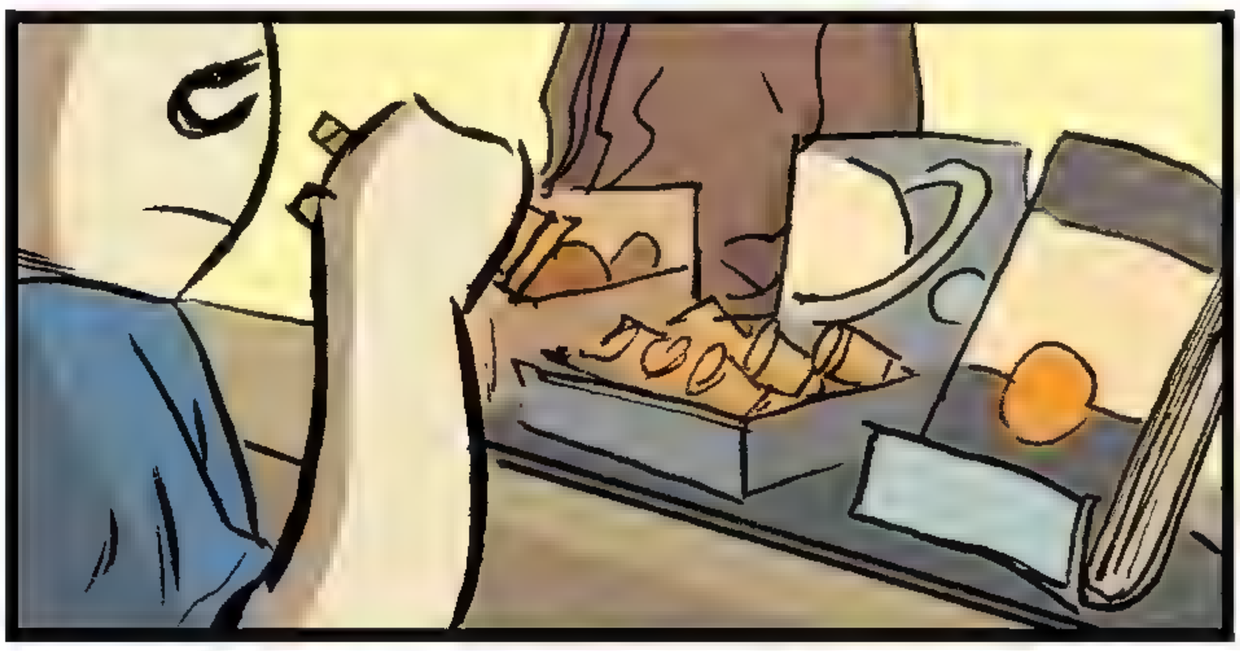

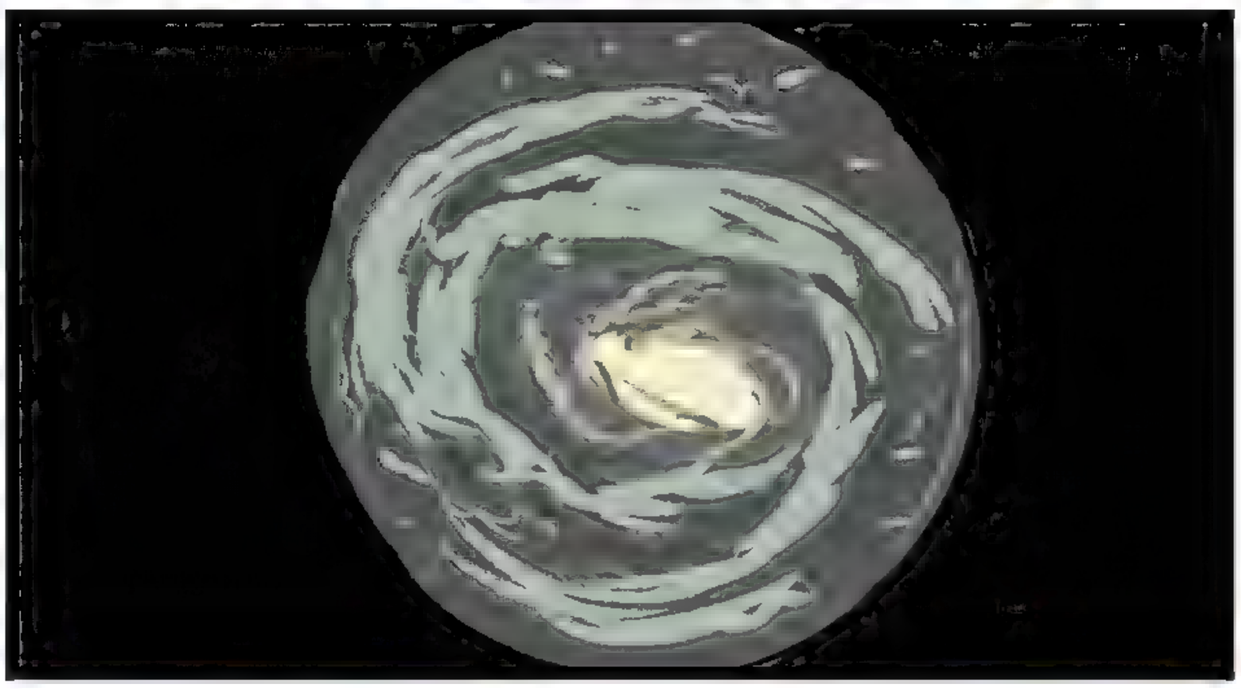

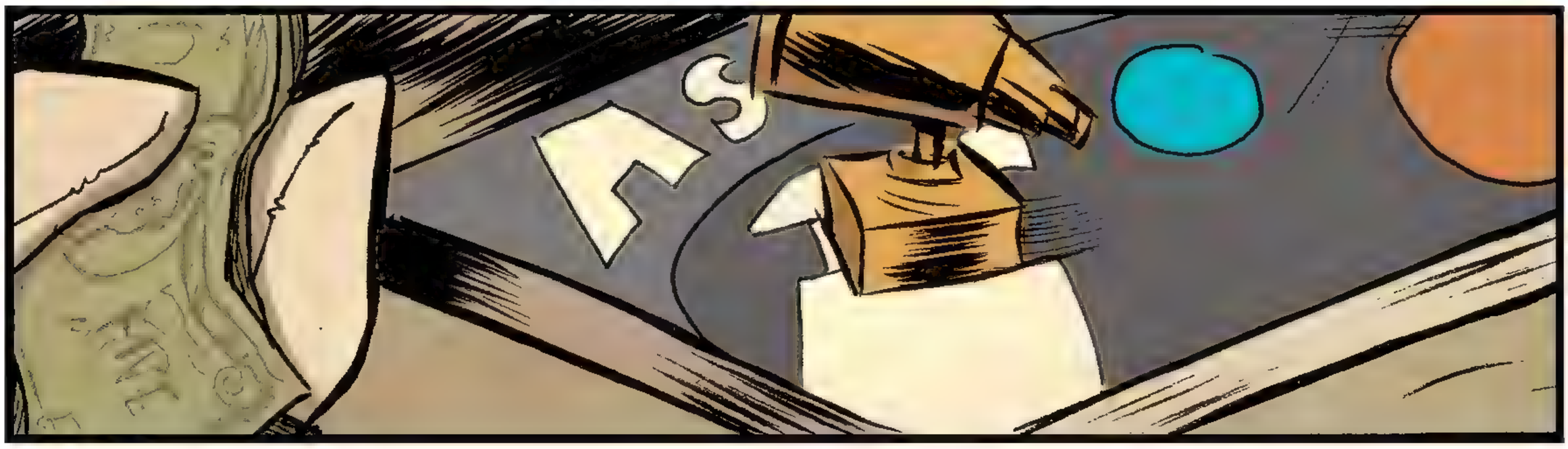
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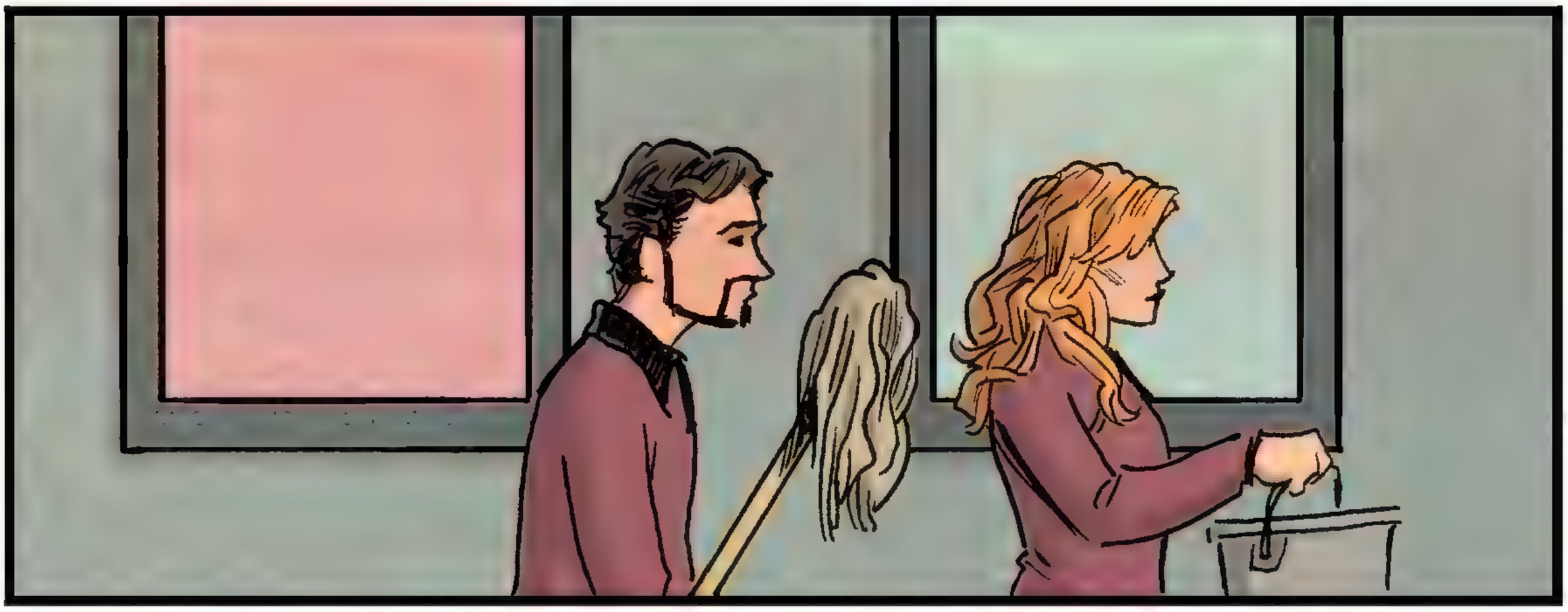
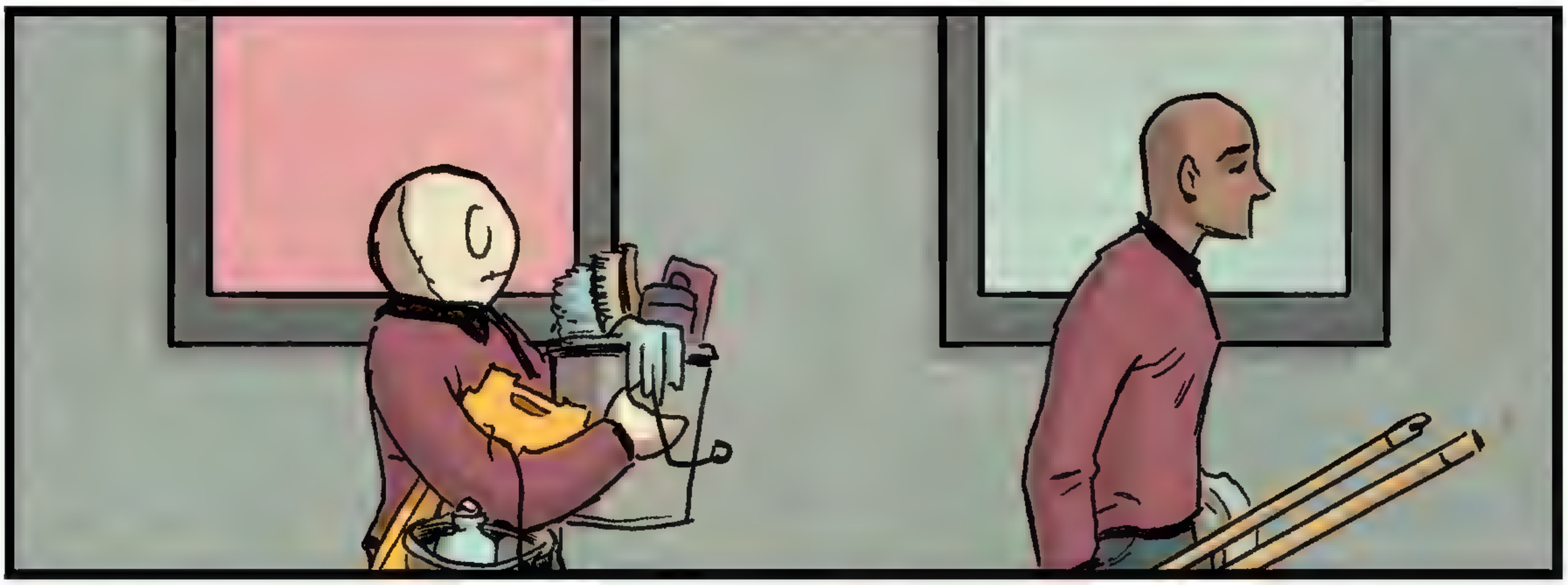




YOU TWO...

GO TRAIN ON CONCESSION.
YOU'RE IN THE GAME.

WELCOME TO CONCESSION, *RUNNERS.*

WHAT'S A RUNNER?

YOU!

YOU *RUN* AND GET WHAT WE TELL YOU.

NOW LET ME SHOW YOU HOW TO WORK THE POPPER.

FIRST, FILL THE CUP WITH THE SEED.

DUMP IT IN THE POPPER.

"Butter Flav

ADD THE *"BUTTER."*

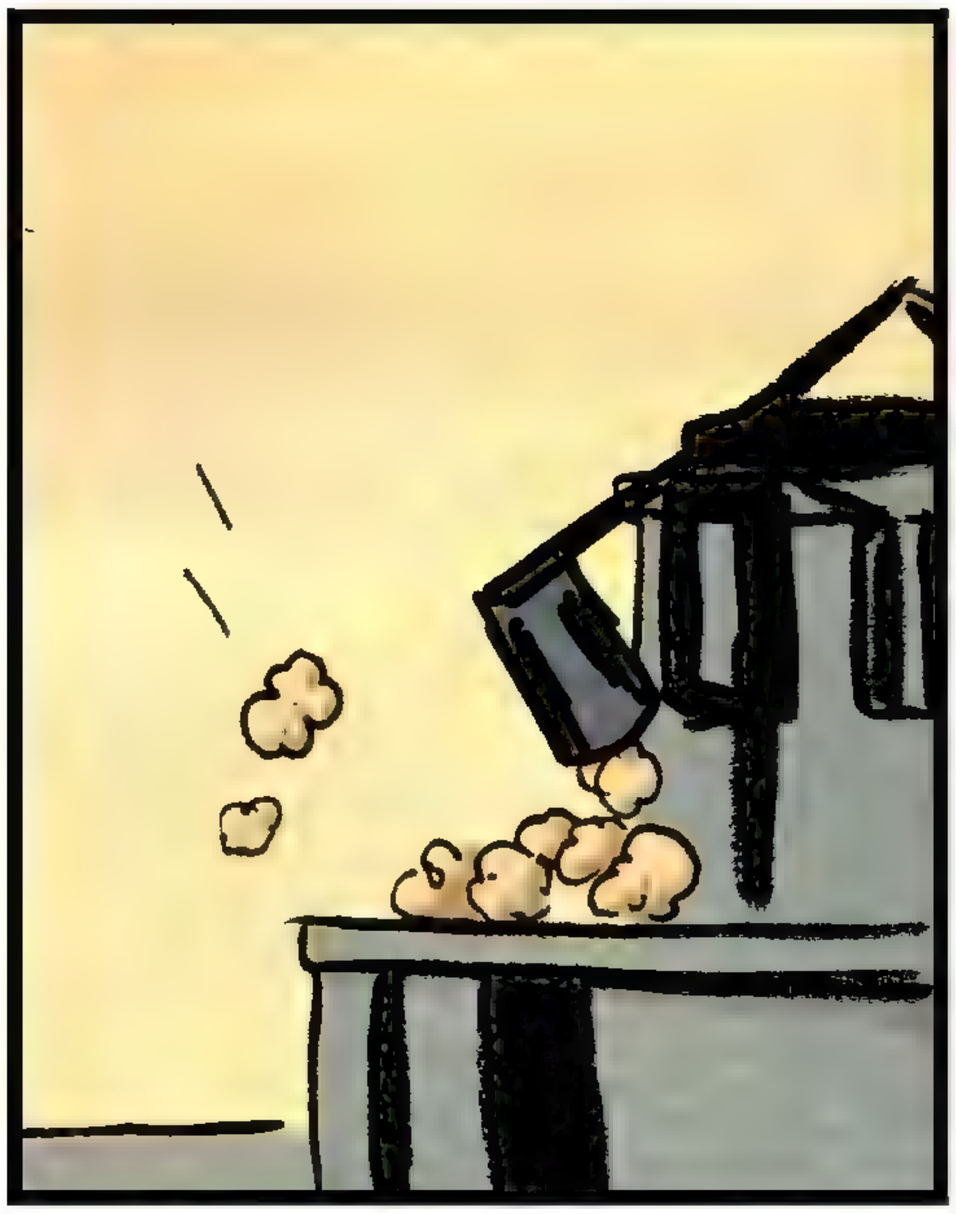
OIL

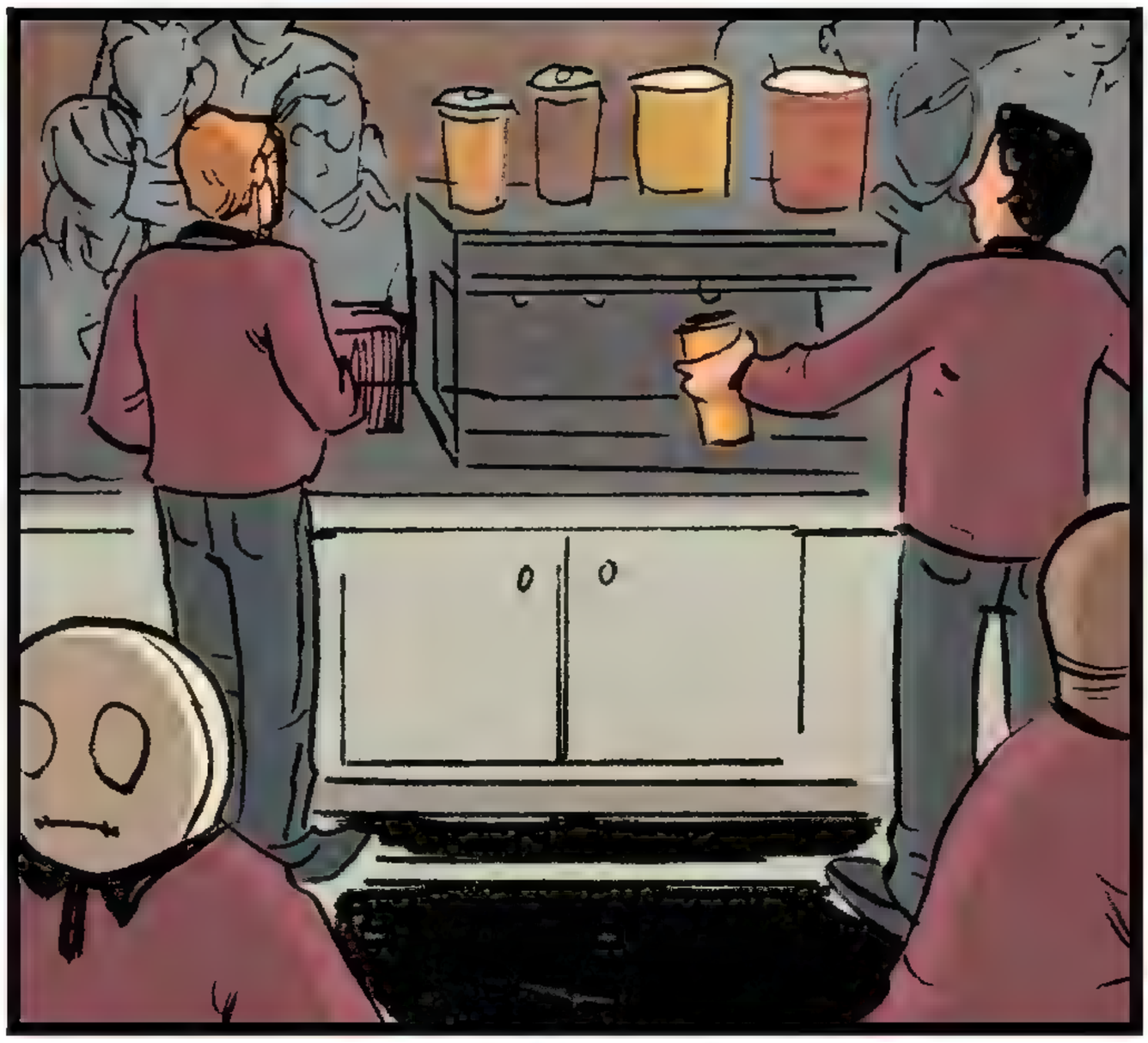
THEN YOU JUST ADD YOUR OIL, AND WAIT.

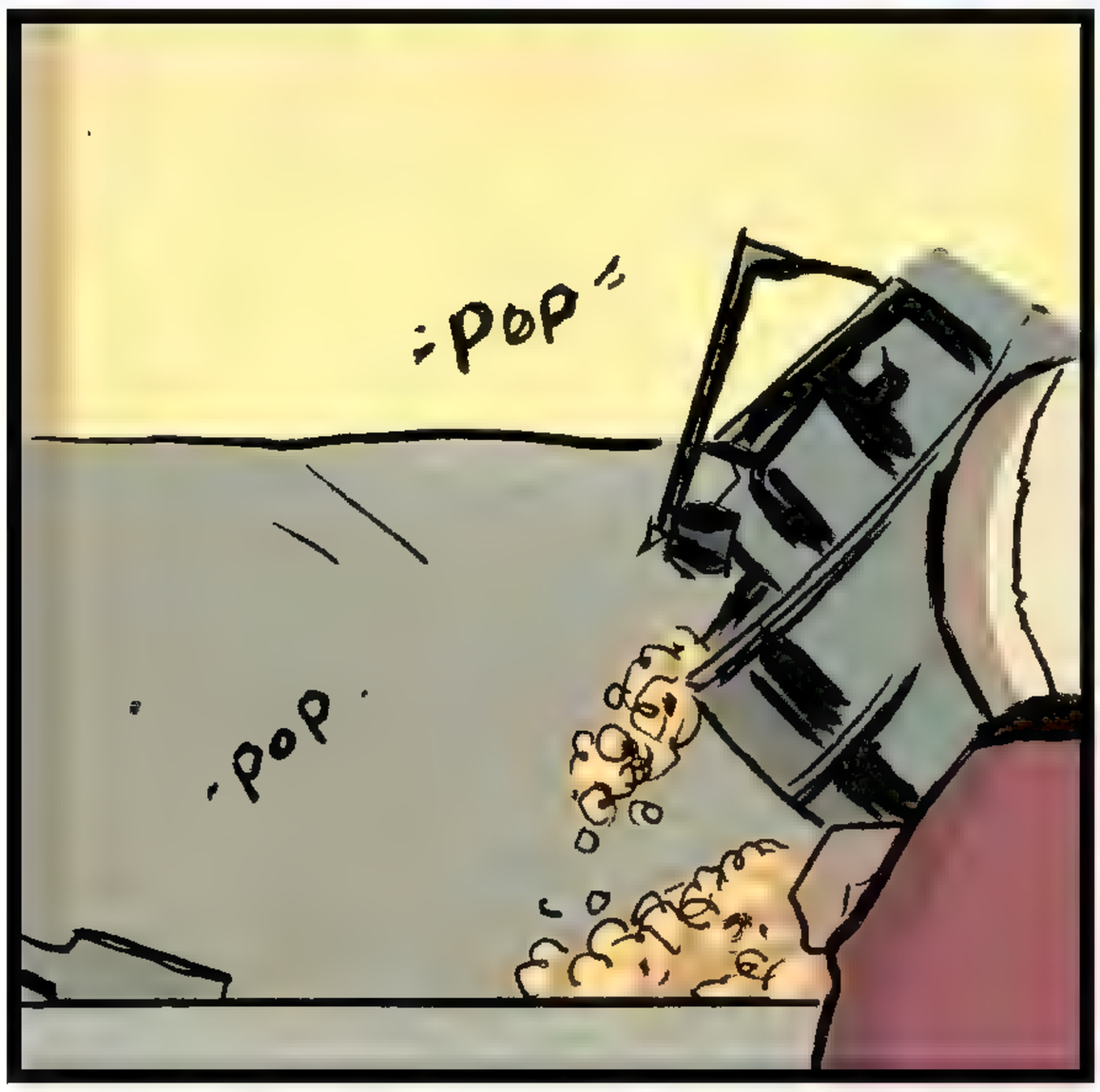
THINK YOU CAN HANDLE THAT?

.nod.

NOW LET ME SHOW YOU HOW TO HANDLE THE PRETZELS.



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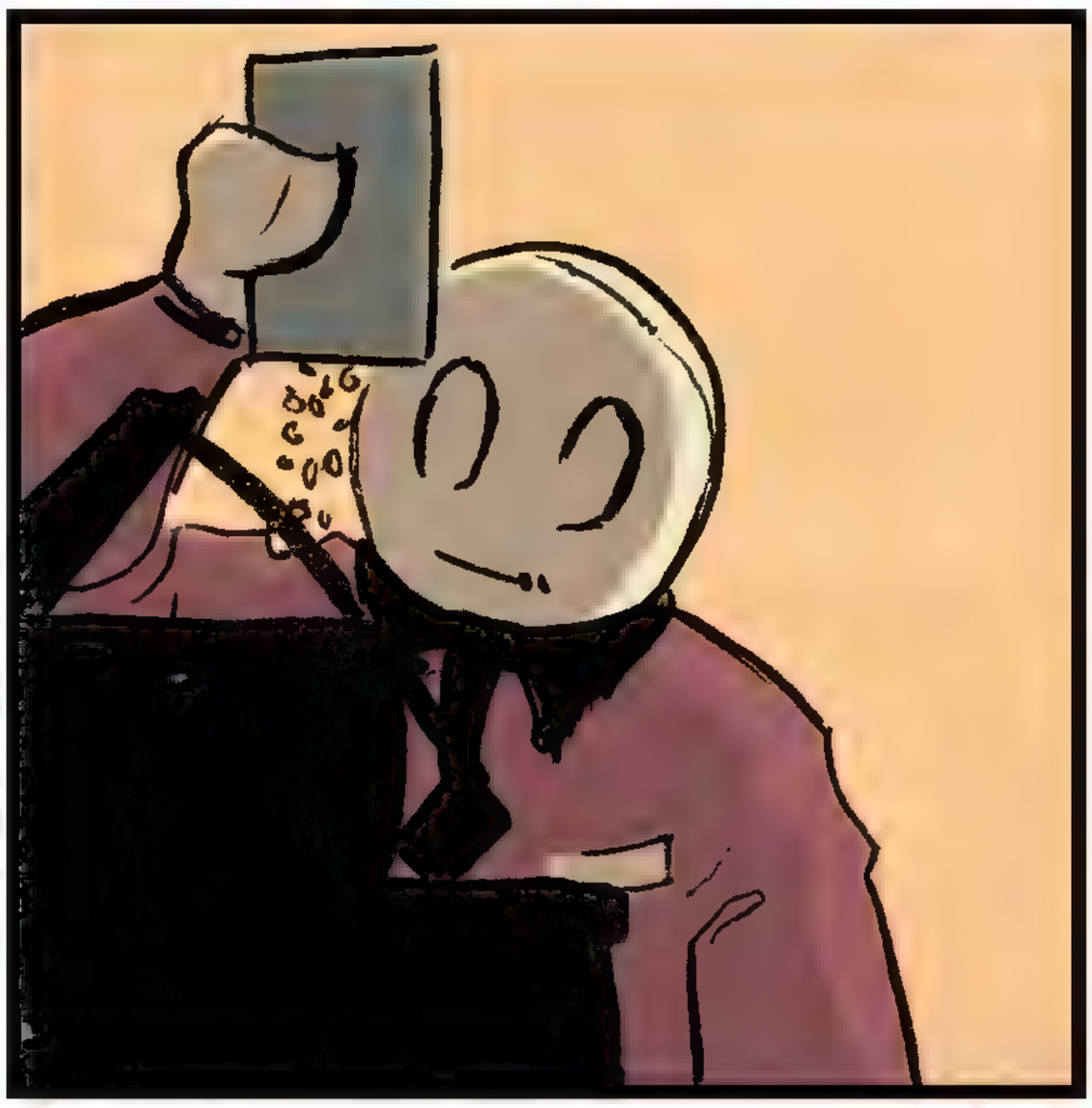
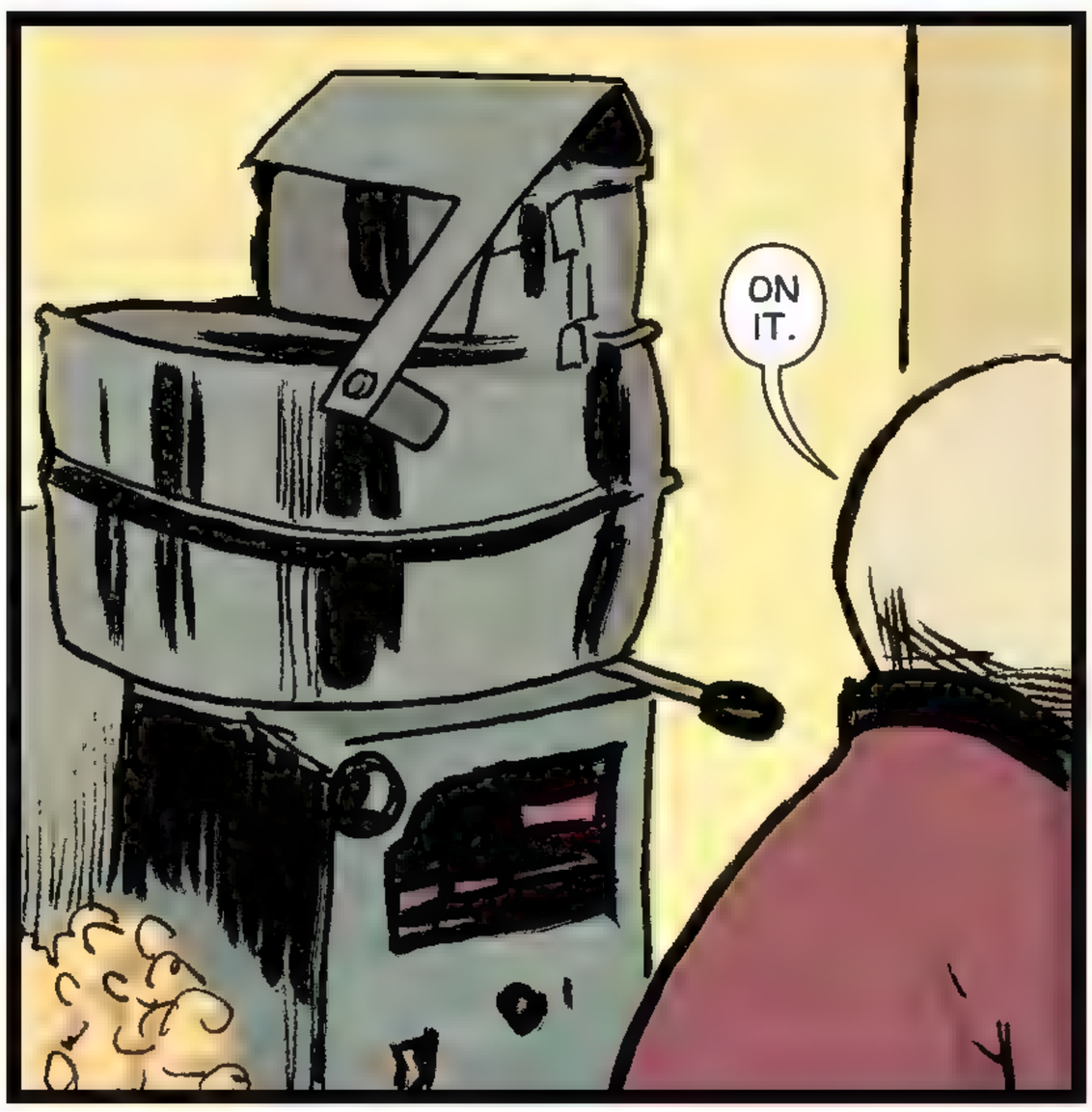
POP



HEY, RUNNER!
I NEED THREE HOT DOGS.


ON IT.

TSS!

OW.

HOT BUTTERED SHRAPNEL!

FLIP SHUT!

I GUESS THAT ENDS OUR EXCITING CAREER IN CONCESSION.

YEAH.

I'LL MEET YOU IN THEATRE FOUR IN A SECOND.

THERE'S SOMETHING I NEED TO DO REAL QUICK.

CONGRATS!

YOU GUYS CAN REPORT TO CONCESSION AND START TRAINING AS A RUNNER.

HEY, SPIKE!

I HAD A REALLY GREAT TIME LAST NIGHT.

ANY CHANCE YOU'RE FREE TOMORROW?

I GUESS I SHOULD HAVE PROBABLY ALREADY TOLD YOU THIS.

STAFF AND MANAGEMENT AREN'T ALLOWED TO *"FRATERNIZE."*

"IT IS FROWNED UPON TO THE POINT OF DISMISSAL OF EITHER OR BOTH PARTIES."

WE COULD BOTH LOSE OUR JOBS.

SO, UM.

THIS ALL HAS TO BE A SECRET.

OF COURSE I'D LIKE TO GO OUT AGAIN.

BUT IF ANYONE ASKS, I'M JUST GIVING YOU A RIDE HOME, OKAY?

I LOVE IT, BY THE WAY.

THANK YOU.

LDB

NOW PLAYING

ROYAL

ROYAL

WOKE UP CLIPPED
1130, 1, 330, 5, 715, 10

WOKE UP CLIPPED
1130,1,330,5,715,10

NOW PLAYING

NOW PLAYING

NOW PLAYING

LDB

CLOSED

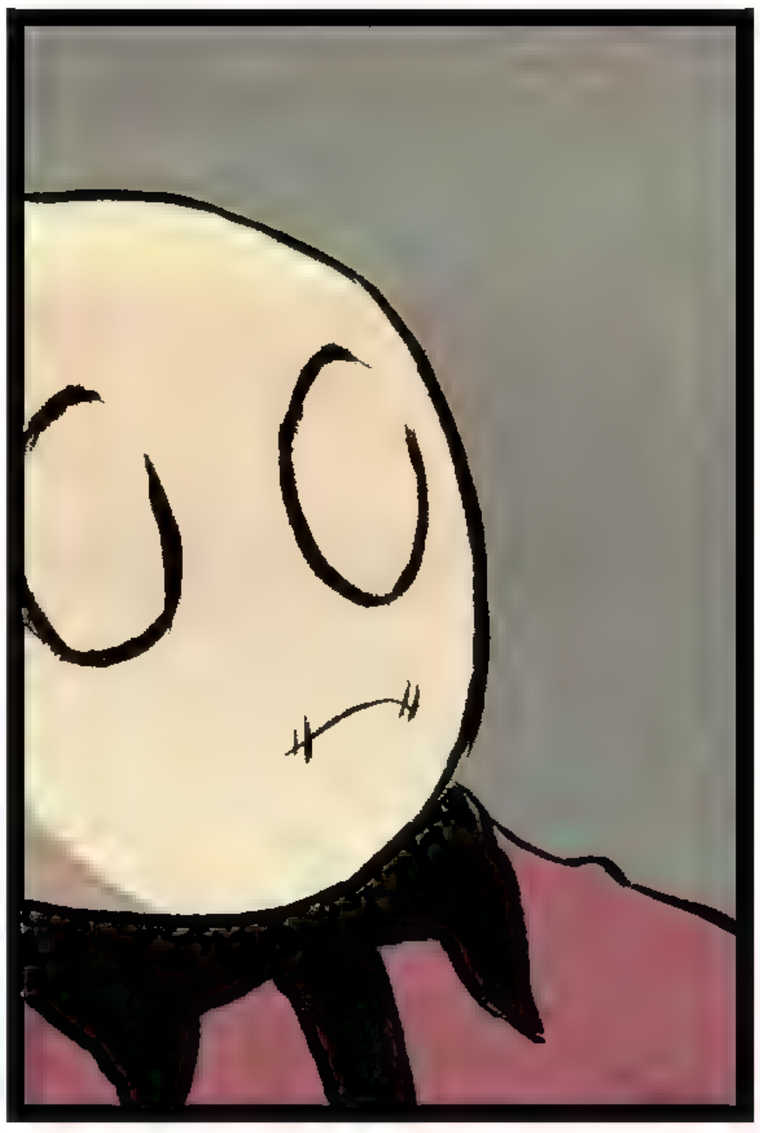
CLOSED

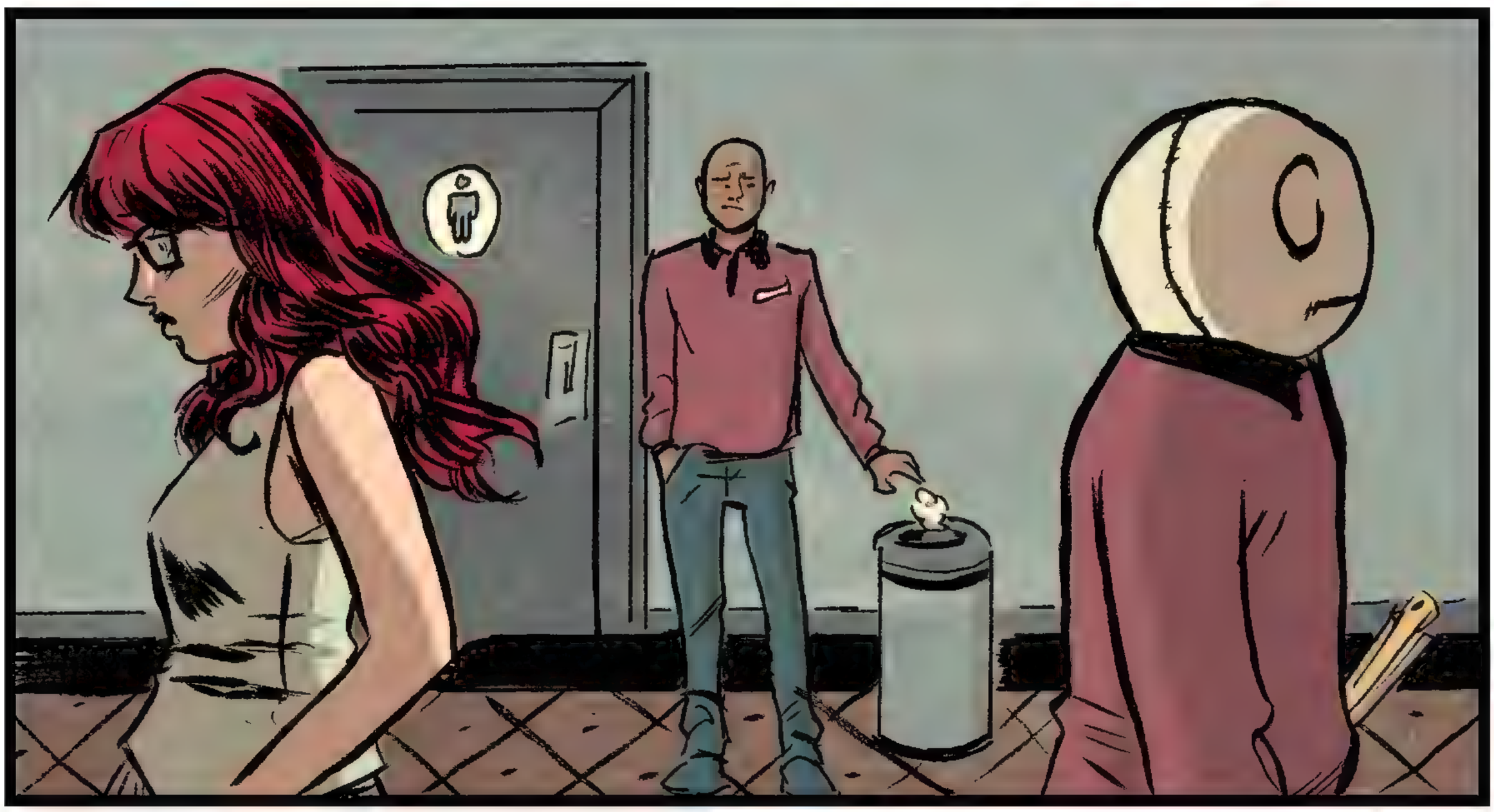
NATIVE

RA'S
NER

CHAPTER TWO:

"WOKE UP CLIPPED"





SO.
HOW LONG HAVE YOU AND SPIKE BEEN DATING?

WHAT?
NO.
SHE AND I ARE NOT DATING.
NO.
DAGGOMIT, LDB.
YOU HARDLY SAY ANYTHING TO EACH OTHER AT WORK, BUT FOR SOME REASON SHE ALWAYS GIVES YOU A RIDE HOME WITHOUT YOU ASKING.
I DON'T HAVE TO BE TIM DRAKE TO FIGURE IT OUT.
YOU TWO ARE DATING.
DON'T WORRY, MAN.
I GET IT.
YOUR SECRET IS SAFE WITH ME.

ARE YOU SURE WE CAN TRUST HIM TO KEEP IT SECRET?

YEAH.

TJ IS A GOOD GUY.

IF HE SAYS HE WON'T TELL, HE WON'T TELL.

I TRUST HIM.

OKAY.

COULD I HAVE A GLASS OF WATER?

LET ME GET YOU ONE REAL QUICK.

HURM.

LET ME WASH YOU A GLASS REAL QUICK.

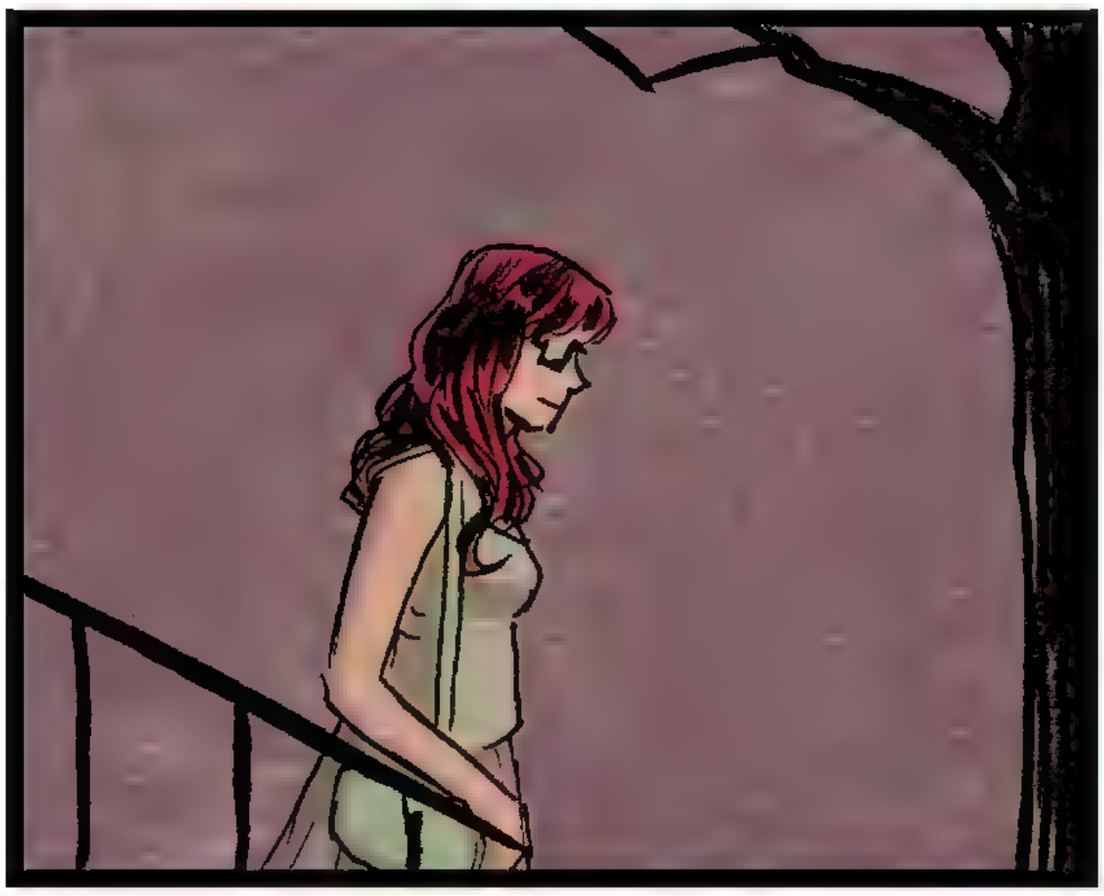
CRASH

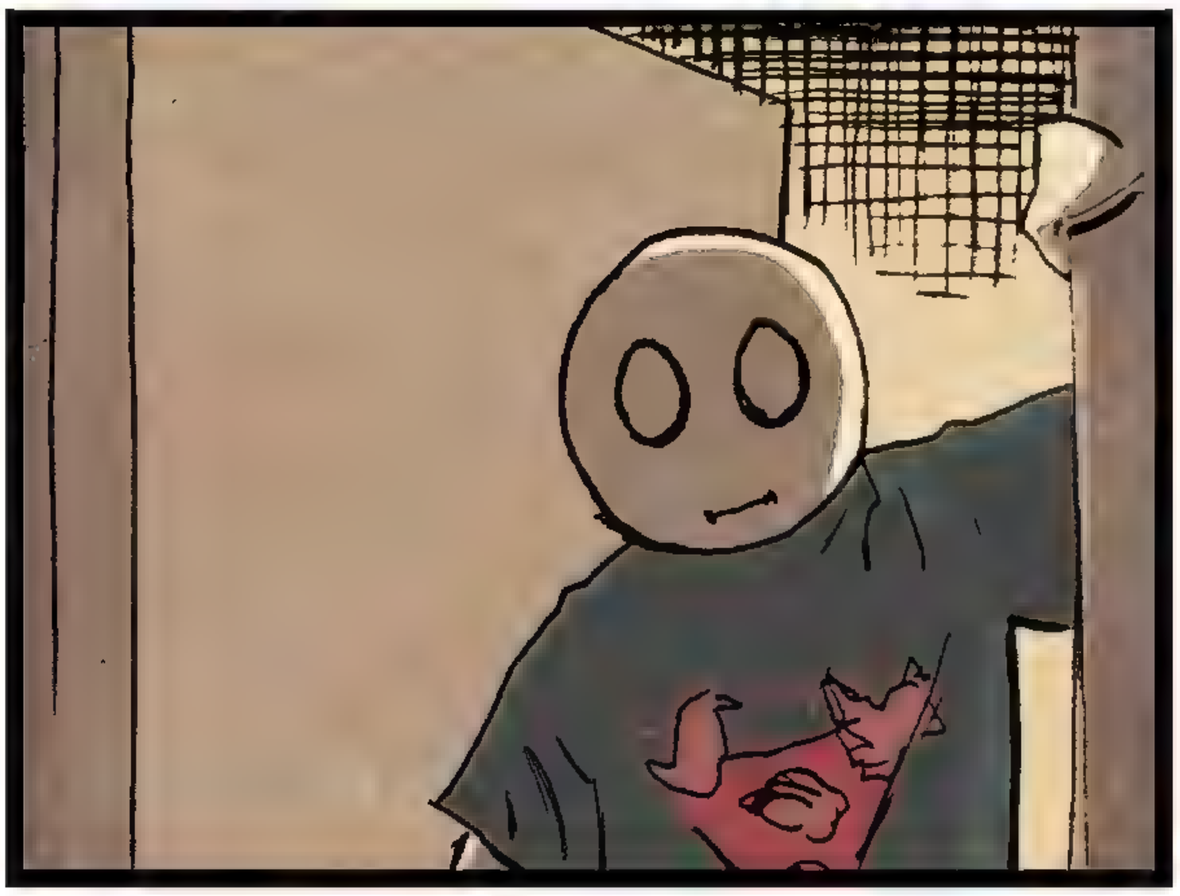
ARE YOU OKAY IN THERE?

YES.

JUST LET ME GRAB A BROOM REAL QUICK.

WELL ISHOULD PROBABLYGO IHAVEALOT OFSTUDYING TODO.
OH.





AND YOU SCREW-UPS ARE NOT ALLOWED TO CLOCK OUT UNTIL THESE THINGS ARE SPARKLING.

I WILL BE BACK TO CHECK.

EHN.

ON A MORE PLEASANT TOPIC, YOU GOT ANY PLANS FOR HALLOWEEN?

DON'T KNOW.

NORMALLY, I STAY HOME, WATCH SOME HORROR MOVIES AND HAND OUT CANDY.

BUT I'M SCHEDULED FOR A DOUBLE SHIFT, SO...

GUESS I'LL JUST BE HERE WORKING.

SHAME, TOO.

I'VE HAD MY COSTUME SINCE MARCH.

BRING IT.

CARL LETS US DRESS UP ON HOLIDAYS.

IT'S ONE OF THE FEW FUN THINGS WE ARE ALLOWED TO DO.

I'VE GOT MINE READY, TOO.

COOL.

LOOKS LIKE THEY FINALLY PUT THIS *GRUNT TRASH* WHERE IT BELONGS!

HA! GOOD ONE, ROCKY!

WHA--!?

OWW!

Shuuu

ARE YOU OKAY?
WHAT'S HAPPENED?
NO.
I'VE DISLOCATED MY SHOULDER.
I'M GOING TO GET YOU A MANAGER.
I'LL BE RIGHT BACK.
BACK
THE
OFF!
DUDE!
I'M SORRY! I DIDN'T MEAN TO!
WHAT CAN WE DO?

SORRY, GUYS.
THAT'S NOT WHAT I MEANT.
I'VE DISLOCATED IT BEFORE.
I CAN GET IT BACK --
-- IN PLACE IF I CAN RELAX.
IT KNOWS WHERE TO GO.
IT'S JUST HARD TO CALM DOWN WITH YOU CROWDING ME. I NEED SOME ROOM.
...I DON'T KNOW. IT JUST HAPPENED, SUDDENLY.
HE'S RIGHT THERE...
LDBAREYOU ALRIGHTCANYOU STANDWENEED TOGETYOUTOTHE HOSPITAL.
NO.
NO HOSPITAL.
BUT...
IT KNOWS WHERE TO GO.
DON'T WORRY.
LDB IS DEFINITELY NOT A MEDICAL PROFESSIONAL. FRANKLY, HE'S AN IDIOT. IF YOU INJURE YOURSELF IN ANY WAY PLEASE SEEK PROFESSIONAL ATTENTION. DON'T BE A MR. BUNGLE. -- NDB, ED.

SPIKE?

YEAH?

COULD YOU ASK EVERYONE TO LEAVE?

ALL THESE PEOPLE STARING ISN'T MAKING THIS ANY EASIER.

ALRIGHT THERE'SNOTHING TOSEEHEREGET OUTOFHEREGO HOMEIDON'TCARE WHATEVERYOU NEEDTODORIGHT NOWANDDO THAT.

IT KNOWS WHERE TO GO. IT KNOWS WHERE TO GO. IT KNOWS WHERE TO GO. IT KNOWS WHERE TO GO.

IT KNOWS WHERE TO GO.

HUH?

WHAT'S GOING ON?

LDB IS INJURED.

CAN YOU COVER FOR ME FOR A FEW MINUTES?

I NEED TO TAKE HIM HOME.

NO CAN DO.

CARL WANTS TO TALK TO YOU.

HE WANTS TO KNOW WHY YOU JUST SENT HOME ALL OF THE USHERS.

CARL'S HERE?!

WAIT... WHAT?!

CRAP.

WHAT ARE YOU, AN IDIOT? CAN YOU NOT HANDLE SIMPLE TASKS? JEEZ. YOU'RE PROBABLY FAKING ANYWAY. JUST TRYING TO GET OUT OF DOING WORK.

IF I GET PULLED OVER, YOU'RE PAYING THE TICKET.

KNOCK KNOCK

SIGH

IT'S OPEN.

HEY.

I BROUGHT YOU SOME DINNER.

I FIGURED YOU COULD USE SOME COMFORT FOOD.

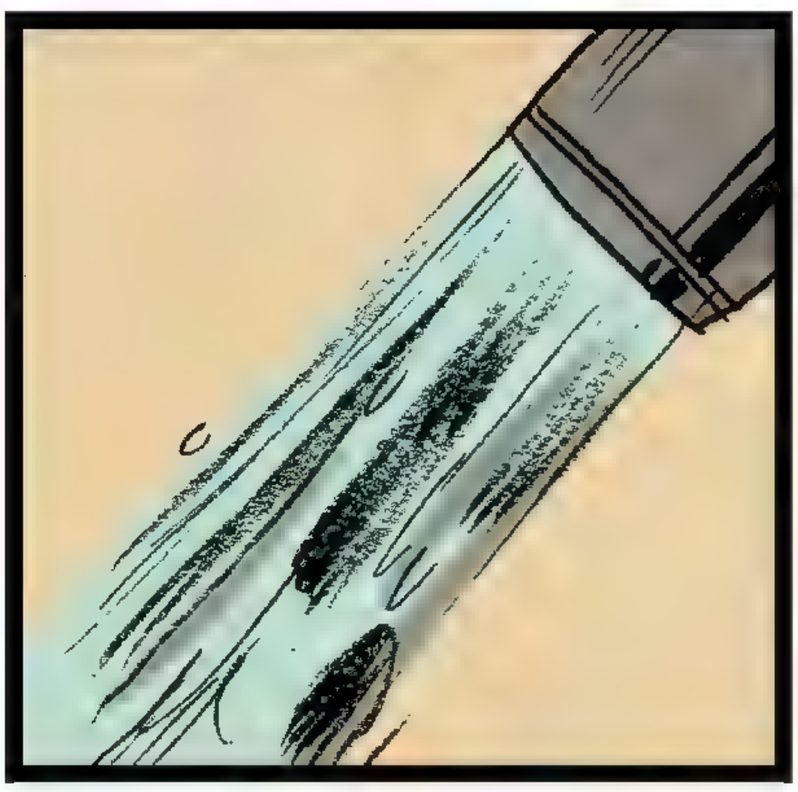
ALSO...

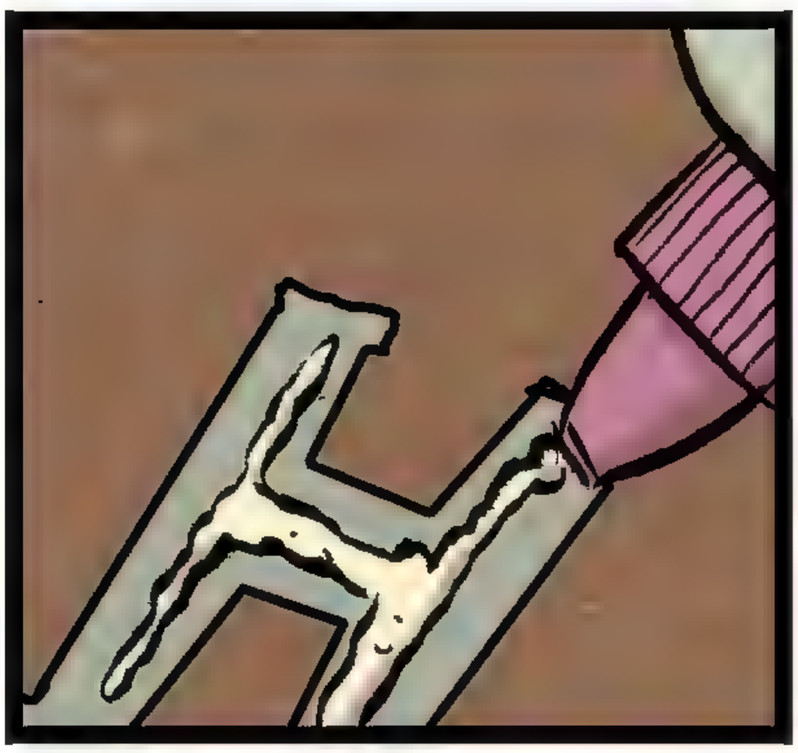
...YOU CAN'T WALK AROUND HOLDING YOUR ARM IN THAT WEIRD POSITION ALL DAY.

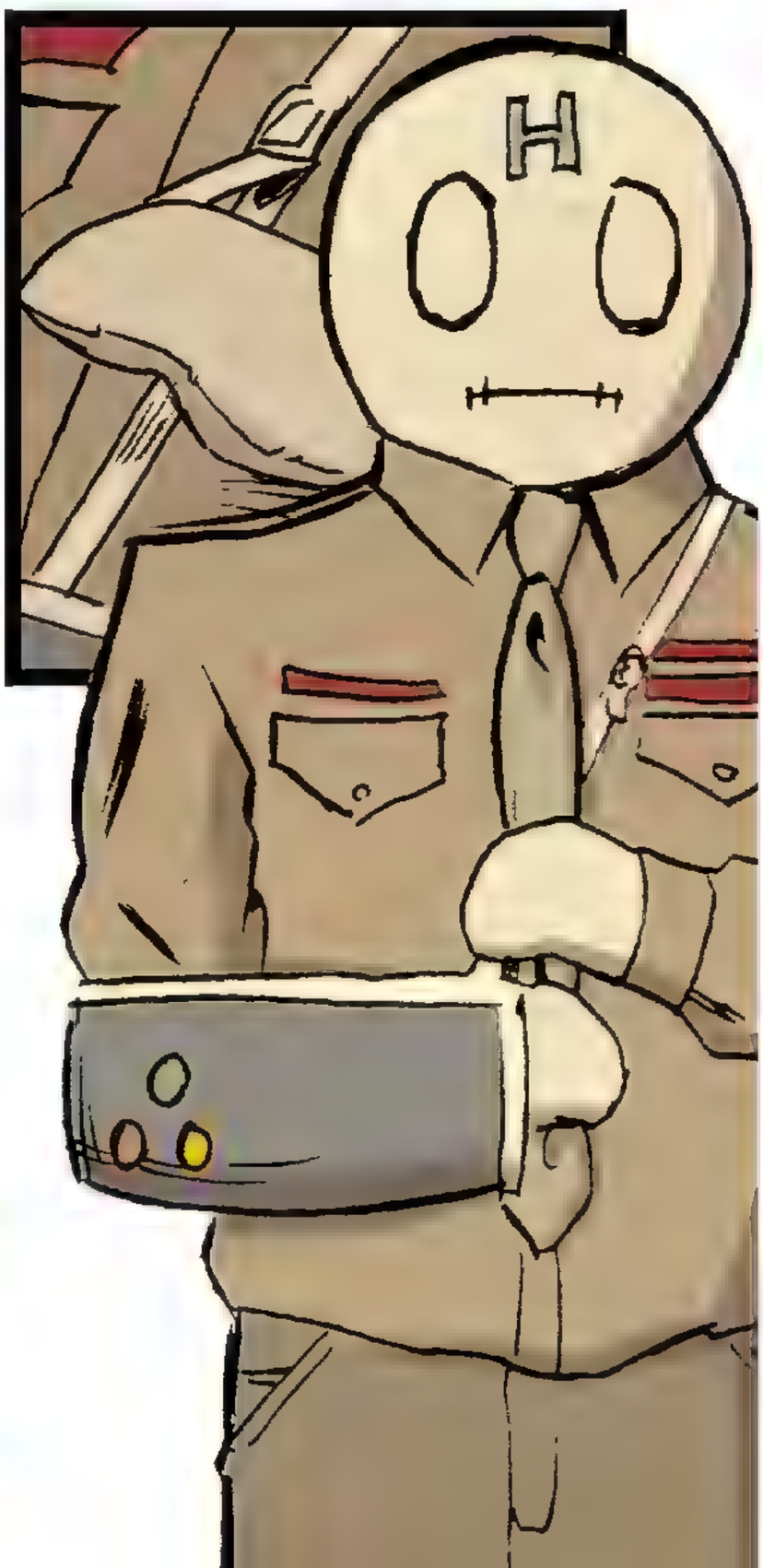
SO THIS MIGHT MAKE *DOING THINGS* EASIER.

THANKS.

8:00 AM
WEDNESDAY, OCTOBER 31st
Alarm
snooze



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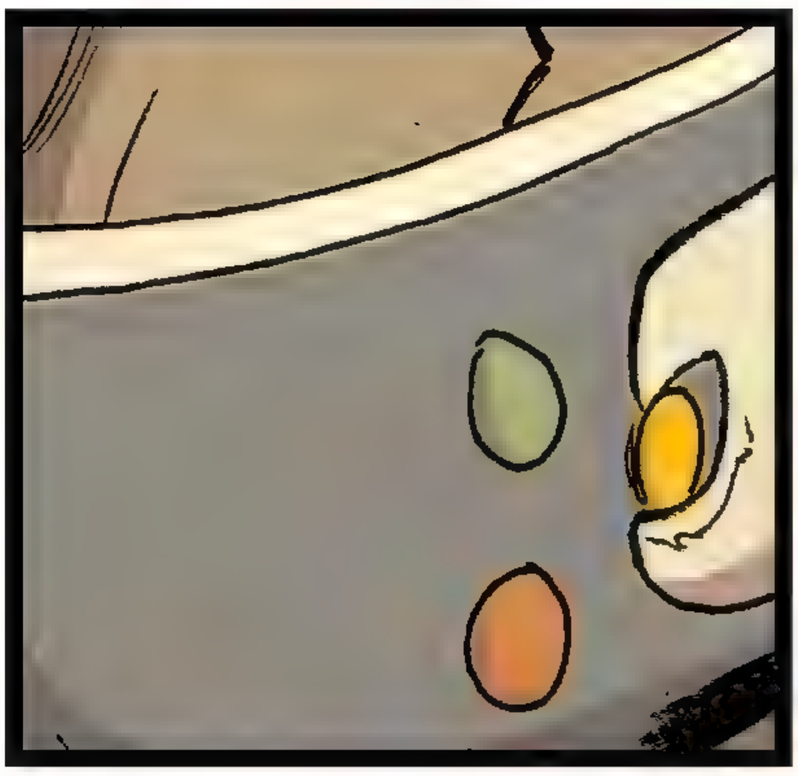


I'M THE MOST HORRIBLE!

I'M THE MOST HORRIBLE!

HAPPY HALLOWEEN, MISTER!

I'M A BEAR RIDING COWBOY.

WHAT ARE YOU?

I'M A HOLOGRAM.

TRICK OR TREAT!

I HAVE A TV FOR A HEAD.

WAIT. IS THAT KID DRESSED AS ME?

...IN THEATRE FOUR, THAT'S THE SECOND DOOR ON YOUR RIGHT.

SPIKE NEEDS YOUR HELP IN THE STOCK ROOM.

SHE TOLD ME TO COVER DOOR.

OH

SPIKE?

GEORGINA SAID YOU NEEDED MY HELP?

OH

NOT REALLY.

JUST WANTED TO SEE HOW YOUR ARM IS DOING.

S'OKAY.

STILL HURTS, BUT IT'D BE A LOT WORSE IF I HAD TO SWEEP UP POPCORN ALL DAY.

OH

AND THAT.

I WANTED TO STEAL A KISS.

OH.

THANKS FOR THAT, TOO.

=SKRTCH SKRTCH=

OOPS.

HEY SPIKE, CONCESSION NEEDS MORE MEDIUM CUPS.

WHAT ARE YOU DOING IN HERE?

HIDING?

FIRST YOU CAN'T WORK YOUR SCHEDULED POSITION BECAUSE OF YOUR TRUMPED UP INJURY, AND NOW YOU CAN'T EVEN DO THE EASY ONE WE GAVE YOU INSTEAD?

HE'S HERE BECAUSE I ASKED HIM TO BE.

HE'S HELPING ME WITH STOCK.

REALLY?

OL' *"CLIPPED-WING"* IS HELPING YOU RESTOCK?

WHAT CAN HE CARRY?

ONE POPCORN TUB?

HA.

THAT'S WHAT THE CART IS FOR, TOBY.

THAT WAS TOO CLOSE.

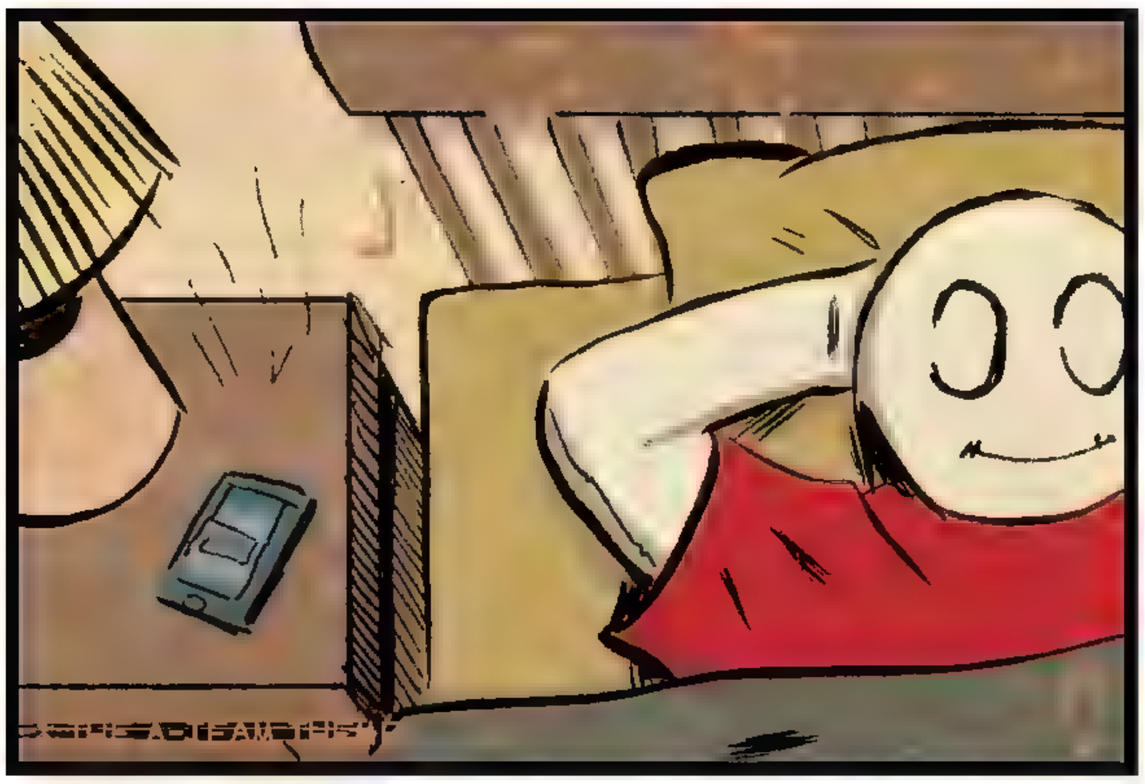
YEAH.

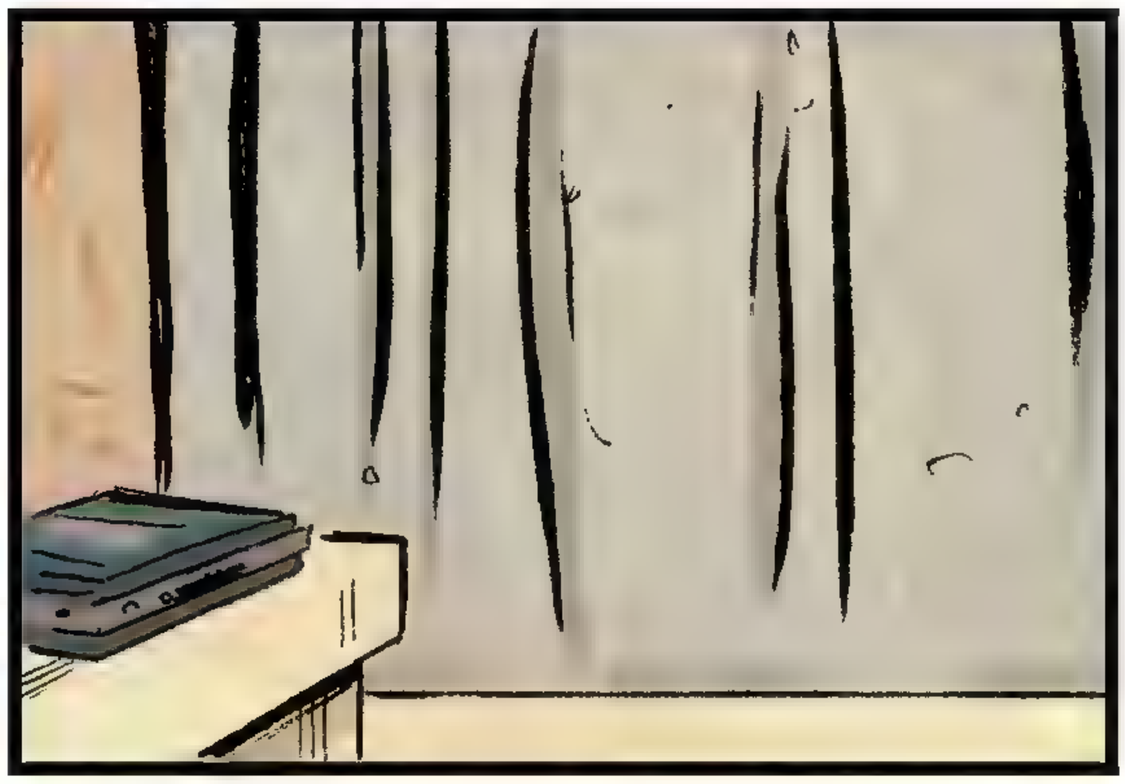
HE ALMOST CAUGHT US.

AM12

CHAPTER THREE:

"IT'S NOT A LIE, IT'S A SECRET"





...SO SINCE MY SHOULDER WAS FEELING BETTER, I FIGURED I CAN STOP WEARING THE SLING.

IT FEELS GOOD TO BE ABLE TO MOVE MY ARM AGAIN.

DO YOU KNOW WHAT TODAY IS?

WEDNESDAY?

THE 19TH?

YEAH.

AND OUR *TWO MONTH ANNIVERSARY.*

TWO MONTH ANNIVERSARY?

ARE WE TRACKING THAT SORT OF THING, NOW?

ARE WE GOING STEADY?

YEAH.

AT LEAST, I THOUGHT SO...

I THOUGHT SO, TOO.

WELL, UM, I GOT YOU SOMETHING...

WE *ARE* GOING STEADY!

EEP.

YOU'RE GOING TO PIN ME!

NN!

OHNO I'MSOSORRYI FORGOTIDIDN'T DISLOCATEIT AGAINDIDI?

NO, IT'S JUST A TWINGE.

SCARED ME FOR A SECOND.

ARE YOU SURE?

DON'T WORRY.

I'M OKAY.

CLEARLY, I'M NOT READY TO TAKE THIS OFF AFTERALL.

I'M SO SORRY.

I DIDN'T MEAN TO.

WILL THIS HELP YOU FEEL BETTER?

HAPPY 2 MONTHS OF CONTINUED DATING!

IT'S KEPI!

HE'S MY FAVORITE, HOW DID YOU KNOW?

Kepi Ghoul

WELL, YOU DO OWN A LOT OF HIS T-SHIRTS...

YOU DON'T HAVE THAT ONE, RIGHT?

IDIDNT SEEITWHENI LEAFEDTHROUGH YOURCOLLECTION WHILEYOUWEREIN THEOTHER ROOM.

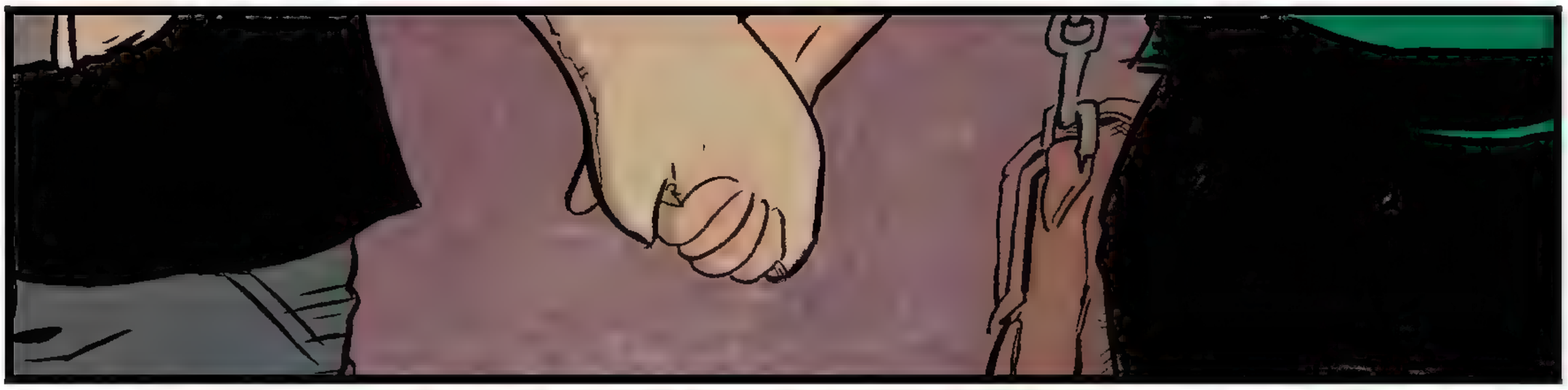
NO, I DIDN'T HAVE IT.

I DIDN'T EVEN KNOW IT CAME OUT!

THANK YOU.

I LOVE IT.

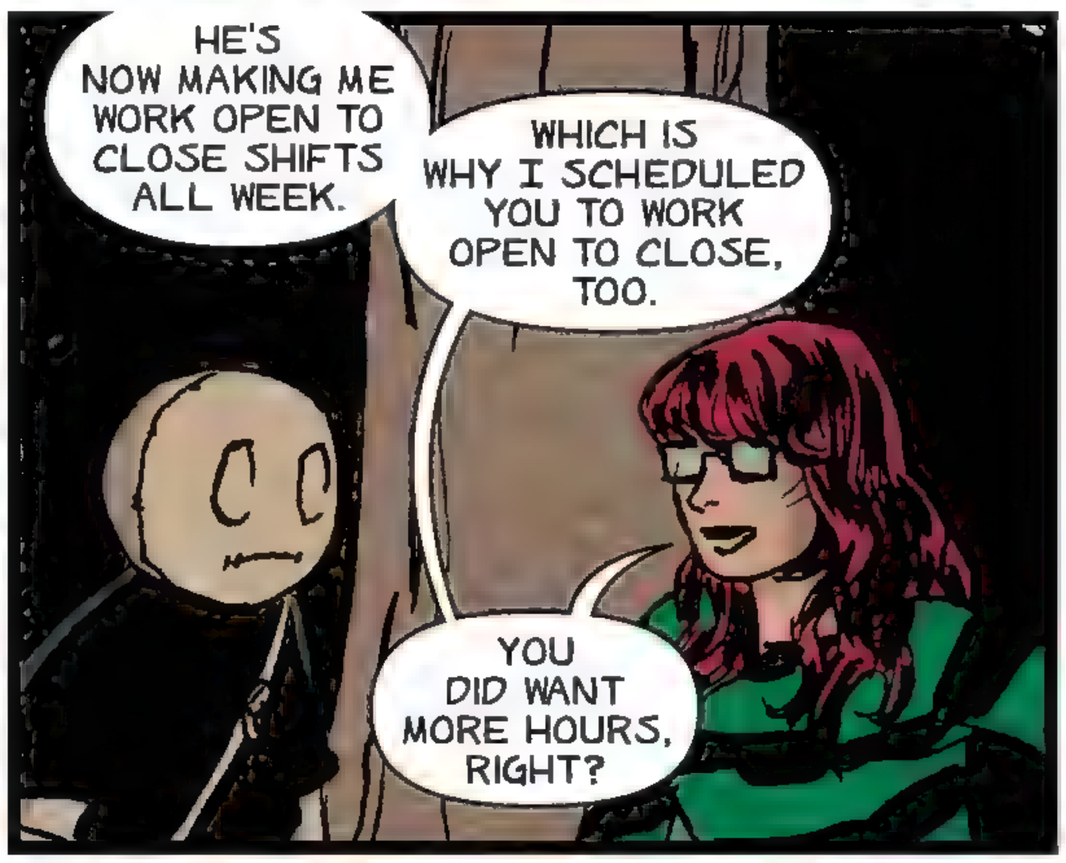
HOLD ON.

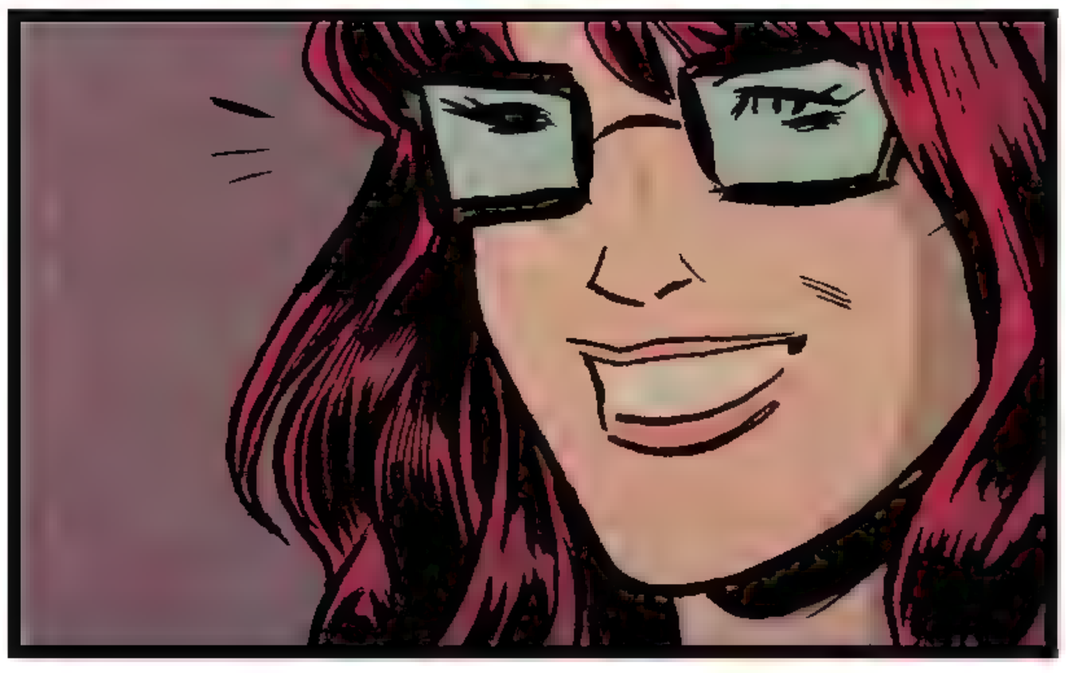


I WISH WE HAD MORE DAYS OFF LIKE THIS...

SPIKE, DID YOU GET IN MUCH TROUBLE FOR ACCIDENTALLY SENDING EVERYONE HOME?
NOT TOO MUCH.

CARL CAUGHT THEM AS THEY WERE ALL TRYING TO CLOCK OUT AND SENT THEM BACK TO WORK.


HE'S NOW MAKING ME WORK OPEN TO CLOSE SHIFTS ALL WEEK.
WHICH IS WHY I SCHEDULED YOU TO WORK OPEN TO CLOSE, TOO.
YOU DID WANT MORE HOURS, RIGHT?



LDB

E

YOU WANT TO COME IN?

SORRY.

OPEN TO CLOSE SCHEDULE STARTS IN THE MORNING.

WE SHOULD PROBABLY BOTH GET SOME REST.

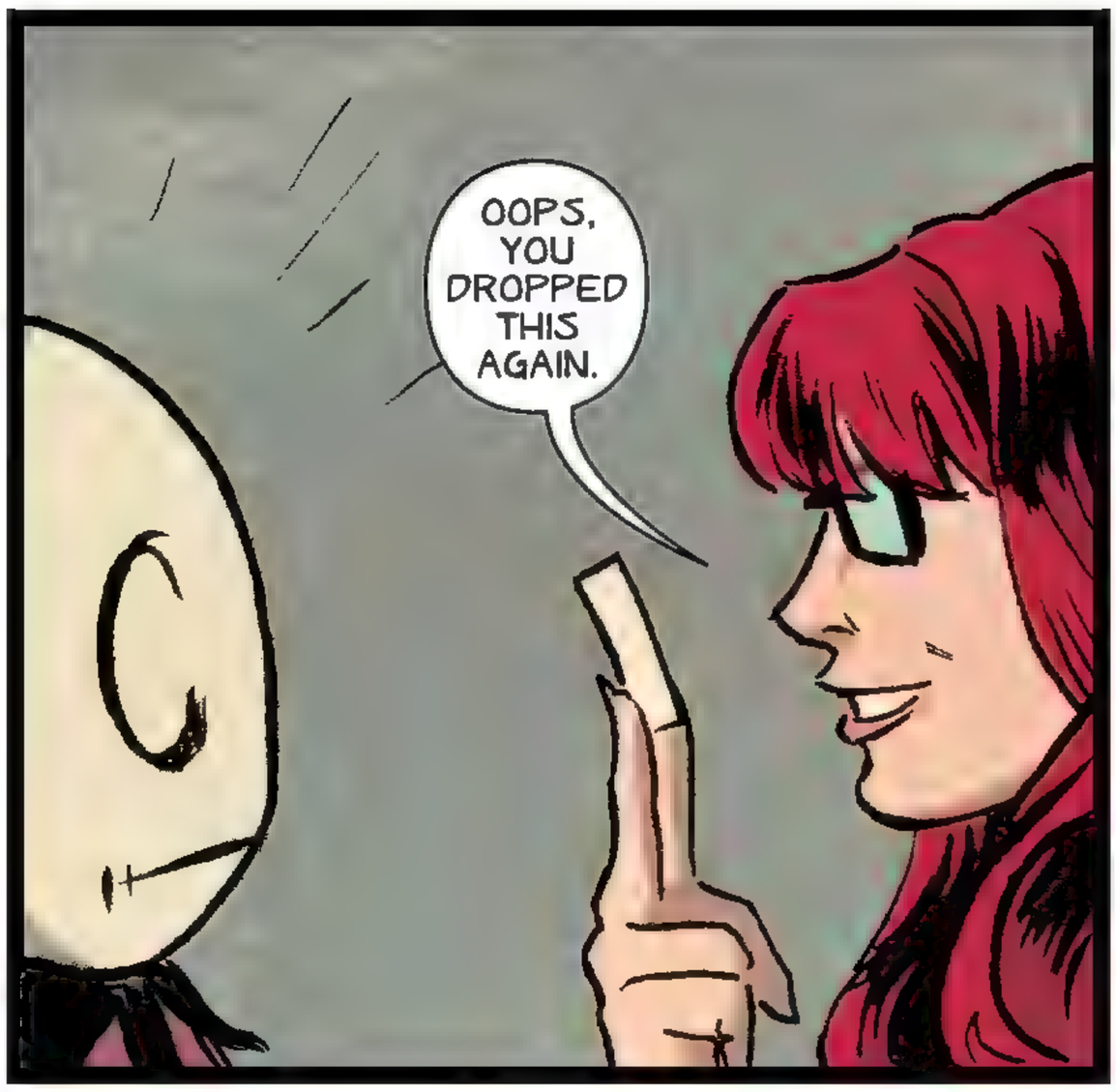
OH.

OKAY.

I'LL SEE YOU TOMORROW, THEN.

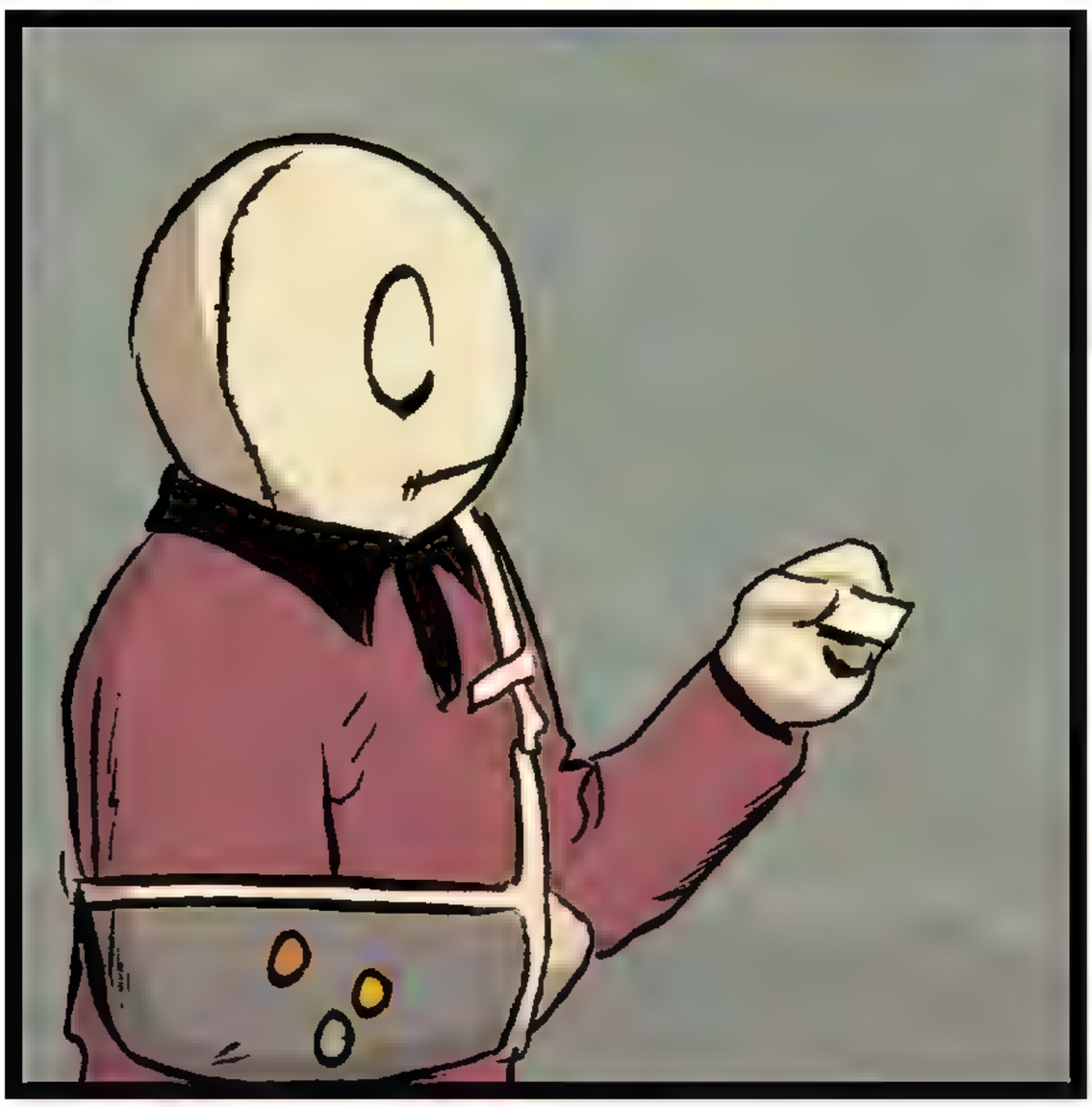
DON'T FORGET THIS.

OR THIS...


OOPS, YOU DROPPED THIS AGAIN.

ALSO, CARL WANTS TO SEE YOU IN HIS OFFICE.

?
HUH?!
LDB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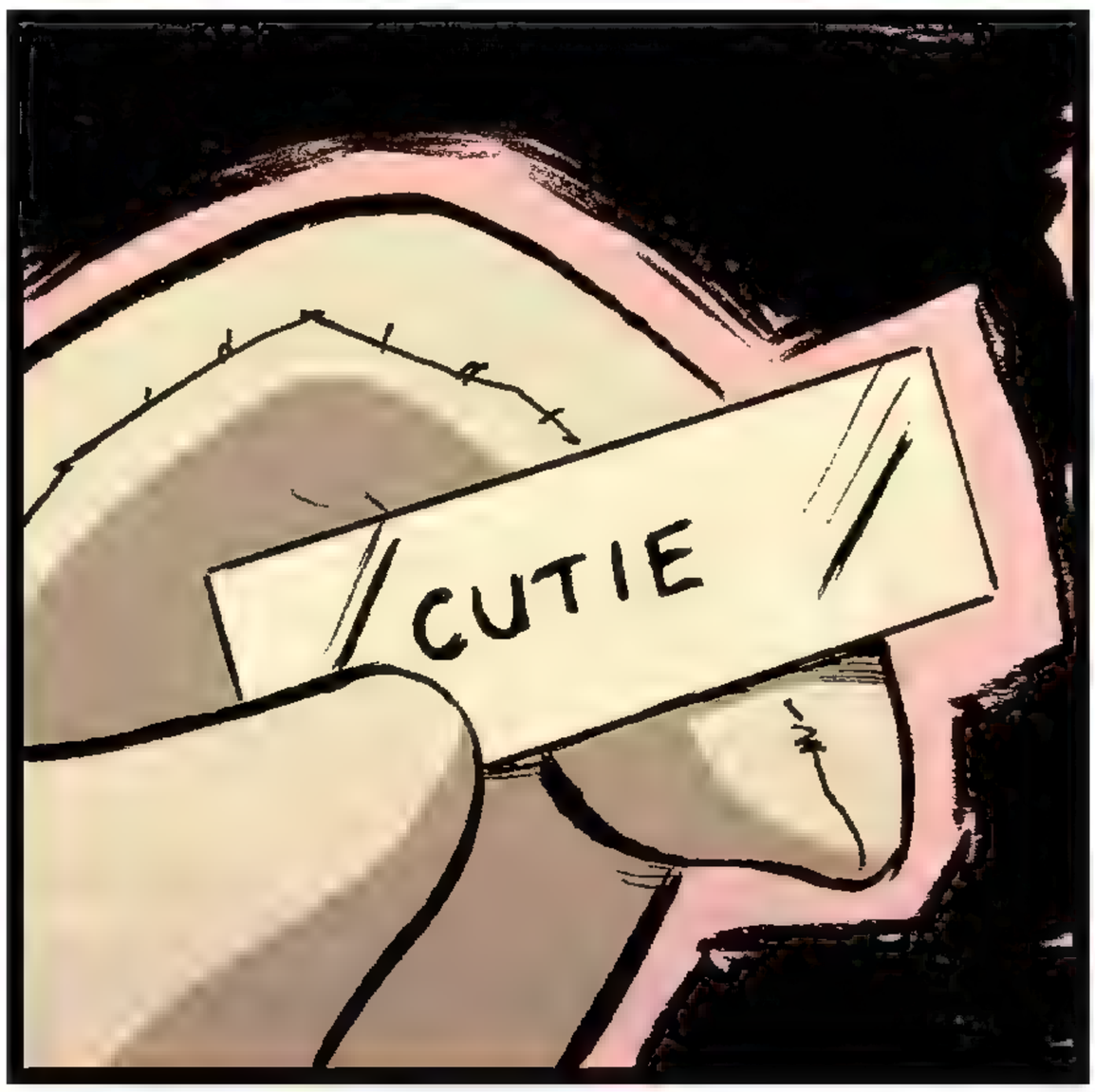

CUTIE

KNOCK KNOCK

IT'S OPEN.

YOU WANTED TO SEE ME, SIR?

GOOD.

TAKE A SEAT.

LDB, RIGHT?

DO YOU KNOW WHY YOU'RE HERE?

CUTIE

UM.

NO, SIR.

ARE YOU AWARE OF THE RULES AND REGULATIONS REGARDING THE CONDUCT OF EMPLOYEES OF THE ROYAL THEATRE CORPORATION?

I THINK SO.

GOOD.

ACCORDING TO THOSE RULES AND REGULATIONS, HOW WOULD YOU RATE YOURSELF AS A ROYAL EMPLOYEE?

I TRY HARD, BUT I GUESS THERE'S ROOM FOR IMPROVEMENT.

OH?

WHAT ARE YOU DOING WRONG THEN?

...

YOU SEE, I'M THE CAPTAIN HERE. IT'S MY JOB TO KEEP THE SHIP ON ITS COURSE AND KEEP THE PASSENGERS, THE PEOPLE WHO ATTEND MOVIES HERE, BUY OUR CONCESSIONS AND KEEP YOU EMPLOYED... IT'S MY JOB TO KEEP THEM HAPPY.

AND I'VE BEEN GETTING CONFLICTING REPORTS FROM MY LIEUTENANTS ABOUT YOU.

ON ONE HAND...

I HEAR YOU'RE PUNCTUAL, ACTUALLY SHOW UP FOR YOUR SHIFT, AND THAT YOU ARE A TEAM PLAYER.

ON THE OTHER HAND...

I HEAR THAT YOU'RE LAZY, LOOK FOR EXCUSES TO GET OUT OF YOUR SCHEDULED DUTIES, AND THAT YOU ONCE DISAPPEARED FOR A WHOLE DAY.

ALSO, WHAT'S THIS I HEAR ABOUT AN EXPLODING POPPER?

THOSE ARE EXPENSIVE PIECES OF EQUIPMENT, YOU NEED TO BE MORE CAREFUL WITH THEM.

SO WHAT THIS FILE IS TELLING ME, IS THAT YOU HAVE POTENTIAL.

BUT TO REALIZE THAT POTENTIAL, YOU'RE GOING TO HAVE TO WORK HARDER.

IF YOU WANT TO HAVE A FUTURE WITH THIS COMPANY, YOU'RE GONNA HAVE TO SHAPE UP OR SHIP OUT.

NOW, DO YOU HAVE ANYTHING TO ADD?

UM...

HEY.
COULD YOU HELP ME OUT FOR A SECOND?
YEAH.
WHAT DO YOU NEED?
WE'RE GOING TO SWITCH OUT POSTERS.
HOW'D THE PERFORMANCE REVIEW GO?
WEIRD.
HE TOLD ME OFF.
THEN SORT-OF GAVE ME A PEP TALK.
SAID I WASN'T LIVING UP TO MY POTENTIAL.
THAT I NEED TO BE MORE PROACTIVE.
THAT, APPARENTLY, I NEED TO TRY HARDER.
MMHMM?
I GUESS THAT'S TRUE.
I *COULD* BE A BETTER EMPLOYEE.

HE GIVE YOU THE *"SHAPE UP OR SHIP OUT"* SPEECH?

YEAH. HE DO THAT A LOT?

UH HUH.

DON'T TAKE THE BAIT, THOUGH.

IF YOU SHOW EVEN THE SLIGHTEST INTEREST, HE WILL TALK YOUR EAR OFF ABOUT HIS BOAT.

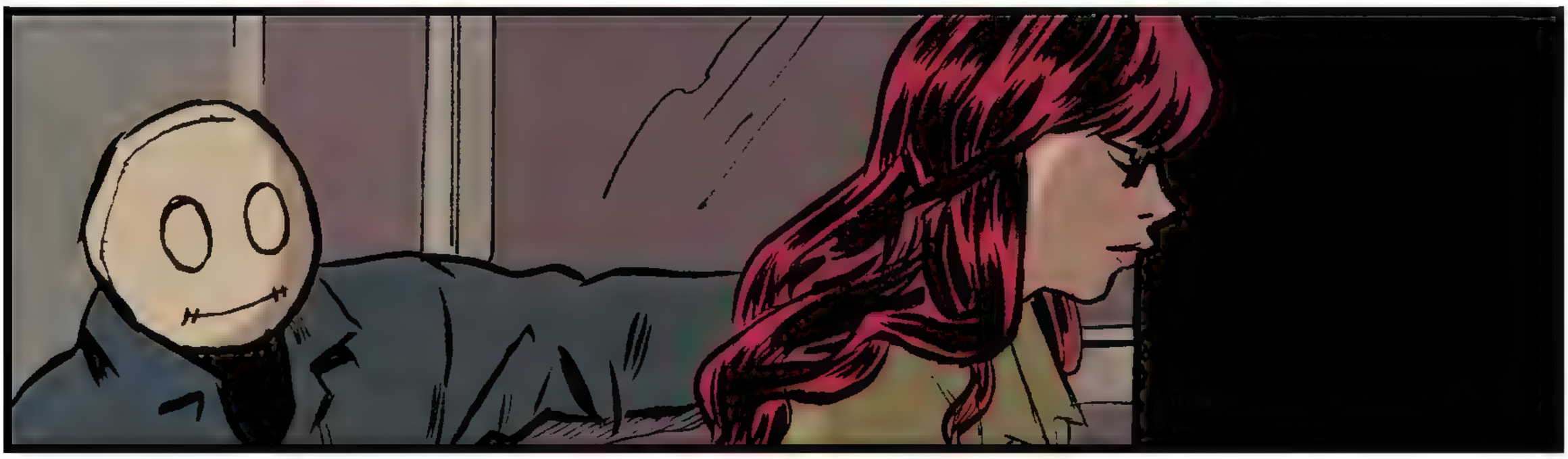
AND WHATEVER YOU DO, DON'T CALL HIM CAPTAIN.

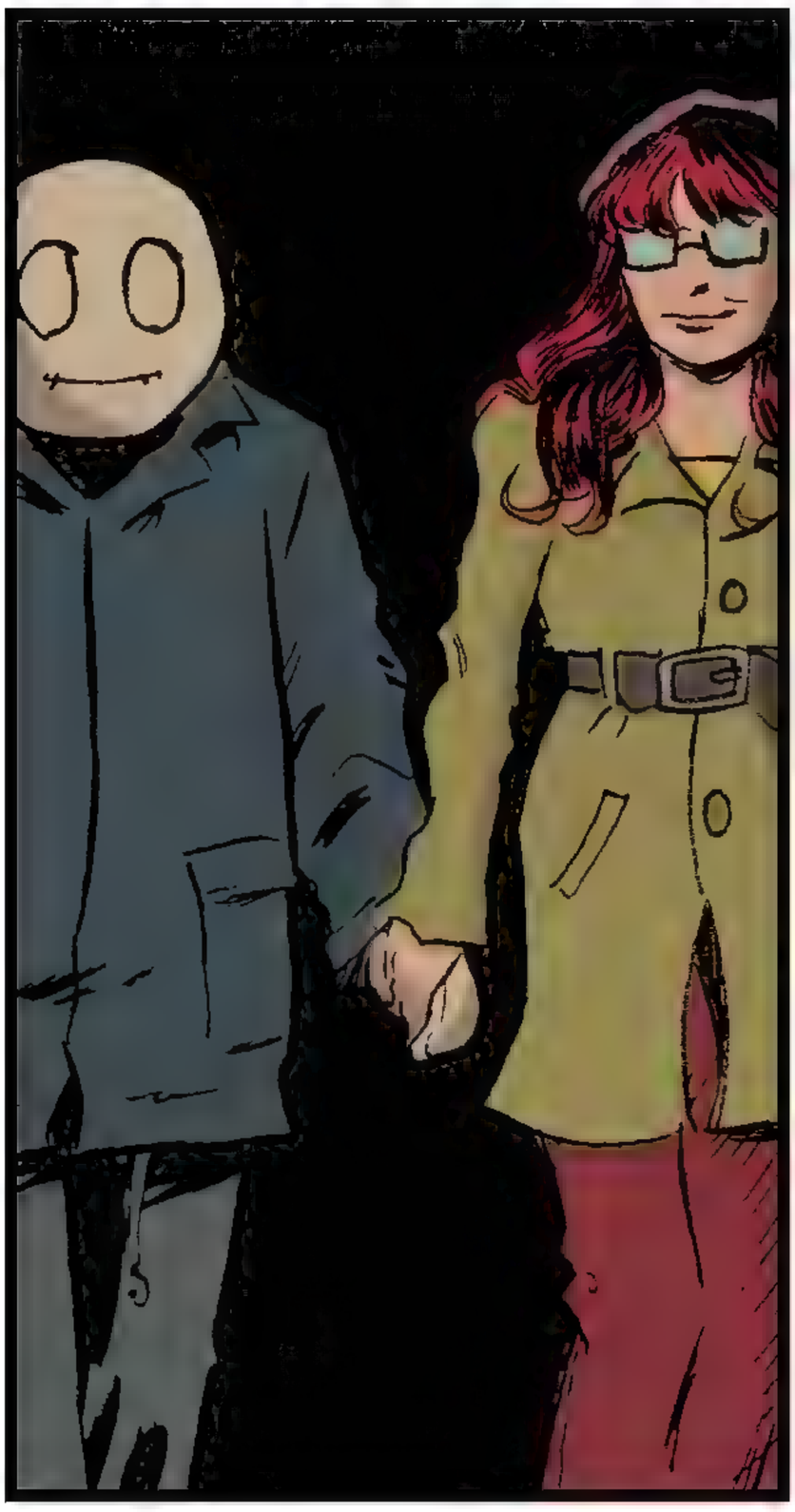
YOU DON'T WANT THAT, TRUST ME.

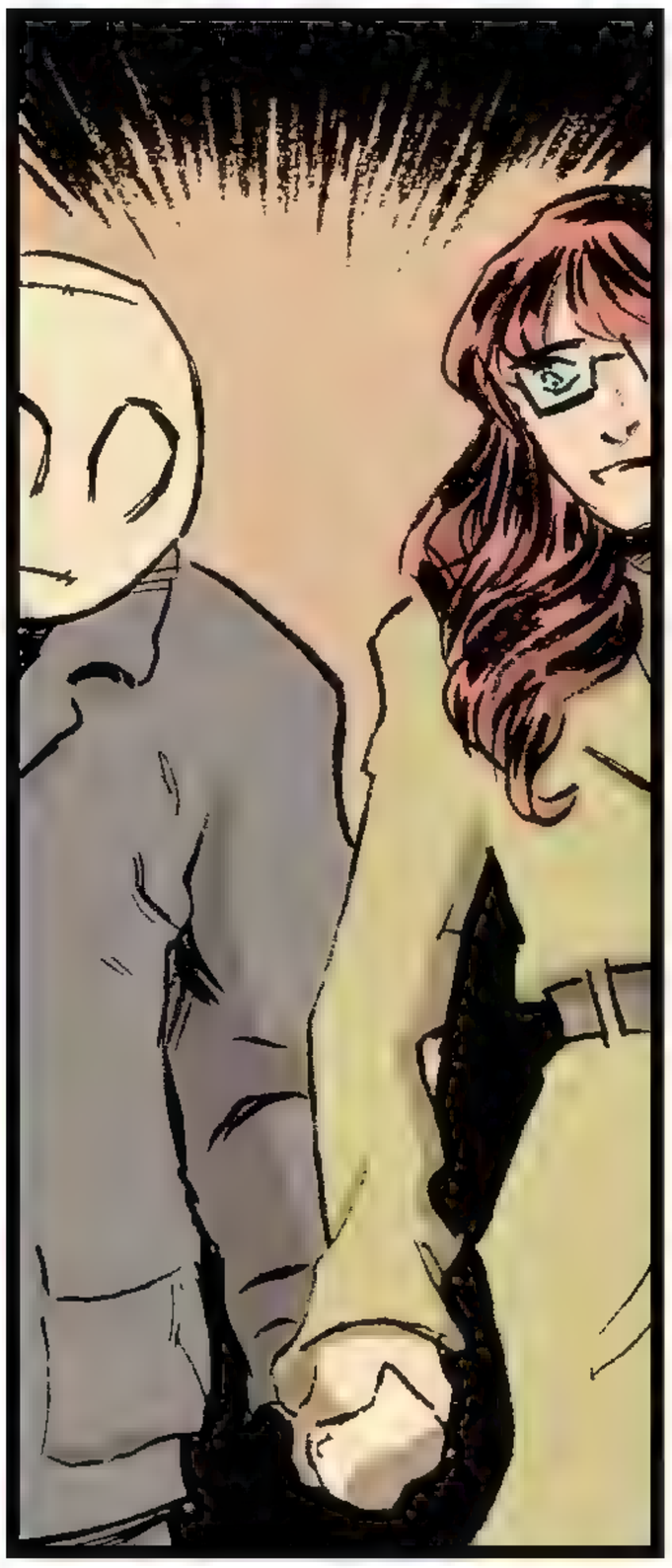
HERE. HOLD THIS FOR ME.

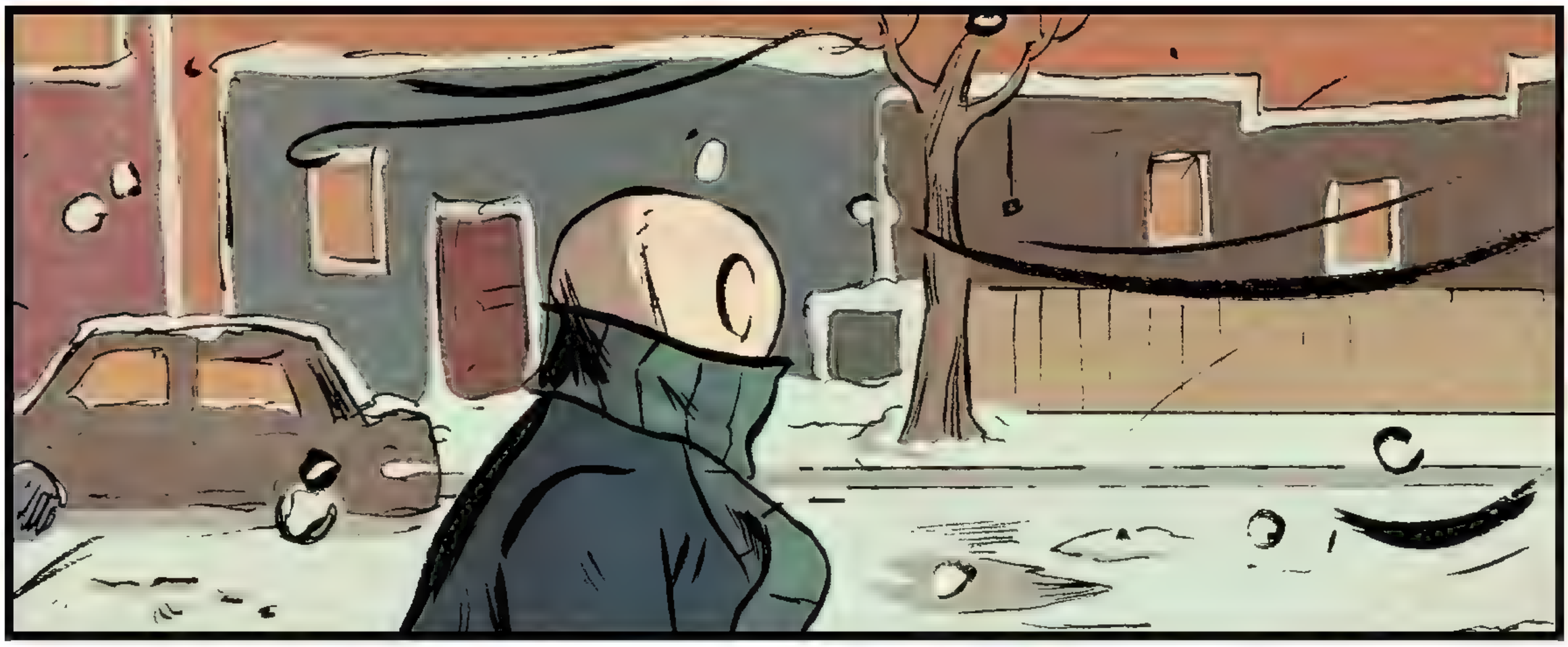
HA HA HA HA HA HA HA HA HA HA

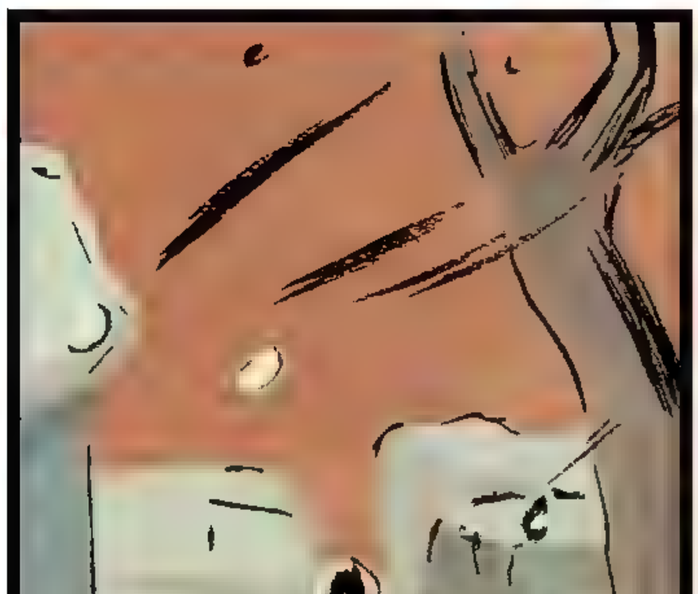
HMMM?











HONK
HONK

WHY DIDN'T YOU PICK UP THE PHONE?

HUH?

I CALLED TO SAY I WAS COMING TO GET YOU, BUT YOU DIDN'T PICK UP.

SORRY.

IT'S HARD TO HEAR UNDER ALL THESE LAYERS.

THANKS FOR PICKING ME UP.

YOU'RE MY HERO.

HOLD ON.

SH-CLICK!

GOTCHA.

CHRIS GIARRUSSO

CHAPTER FOUR:

"I'M IN LOVE WITH A GIRL NAMED SPIKE"

OKAY.
IF YOU *ARE* ABLE TO DIG YOUR CAR OUT OF THE SNOW, WE REALLY COULD STILL USE YOUR HELP.
SIGH.
THAT MAKES FIVE CALL-INS.
WE'RE GOING TO BE SUPER SHORT-STAFFED TODAY.
THE WEATHER *IS* PRETTY BAD.
MAYBE IT'LL BE SLOW TODAY.
IF THERE'S ONE THING I KNOW IN THIS WORLD...
...WHEN THE WEATHER IS BAD, EVERYONE IN AMARILLO THINKS IT'S A GREAT IDEA TO GET IN THE CAR AND GO SEE A MOVIE.
KRRRRRRSH

YOU GUYS OPEN TODAY?

YEAH. DOORS SHOULD BE OPEN IN ABOUT AN HOUR.

COOL. I CAN WAIT.

BRRRR!

YOU'VE TAKEN OFF YOUR SLING AGAIN.

ARE YOU SURE YOU'RE READY THIS TIME?

YOU HAD TO PUT IT BACK ON LAST NIGHT.

I'LL BE OKAY.

IT FEELS FINE.

I'M NOT GOING TO BE MUCH HELP IF I'M WEARING IT.

I'LL NEED TWO HANDS WITH US SO SHORT-STAFFED, TODAY.

BESIDES, YOU'RE NOT GOING TO HUG-POUNCE ME AGAIN HERE AT WORK.

SHRUG

GOOD MORNING, YOU TWO!

IT'S PAY DAY!

FOR YOU, *MISS GERTRUDE.*

AND HERE'S YOURS, LDB.

IT'S GOING TO BE A GREAT DAY!

OH, HEY.

DO YOU KNOW WHAT TIME CARL IS SUPPOSED TO BE IN?

THEN YOU RUN THEIR CARD, GO GET THEIR ORDER READY...

...AND DON'T FORGET TO OFFER THEM A RECEIPT.

I KNOW THAT'S A LOT TO TAKE IN.

DO YOU THINK YOU'VE GOT IT ALL?

ARE YOU SURE YOU'RE GOING TO BE OKAY IN CONCESSION BY YOURSELF?

YES.

OKAY.

IF YOU NEED ANYTHING, I'LL BE IN BOX OFFICE.

TOBY WILL BE PULLING DOUBLE DUTY ON DOOR AND PROJECTION.

YOU'VE GOT A WALKIE... DON'T FORGET THE WALKIE.

EVERYONE READY?

READY!

KSH!

HEY, TOBY.

CHECKS COME IN?

YEAH.

THANKS.

I SEE THE BAD WEATHER STILL DOESN'T DETER ANYONE FROM SEEING A MOVIE.

NOPE.

JUST RED SHIRTS FROM WORKING THEIR SCHEDULED SHIFTS, AS USUAL.

OOF.

SHOULD I CLOCK IN?

LOOKS LIKE YOU GUYS COULD USE THE HELP.

I AM ALWAYS UP FOR SOME OVERTIME.

HEH.

WHAT IS GOING ON HERE?

THERE ARE ONLY TWO EMPLOYEES ON THE FLOOR.

WHERE THE [redacted] IS EVERYONE?

EVERYONE WHO WAS SCHEDULED CALLED --

I DON'T CARE.

WHY DON'T YOU STOP USING YOUR PHONE TO CHECK FACEBOOK AND START CALLING TO TELL THEM THEY EITHER WORK THEIR SHIFT OR THEY ARE FIRED?

YESSIR.

SPEAKING OF WHICH... THERE IS SOMETHING I NEED TO SHOW YOU.

LET'S SEE, GUMMY BEARS AND A BOX OF RAISINETS.

OOPS!

LET ME GET THAT FOR YOU.

THANKS.

NO PROBLEM.

WE GOT YOUR BACK.

GO MAN THE REGISTER.

ALRIGHT.

I'M GOING TO RUN UPSTAIRS AND GRAB SOME DRAWERS SO THAT WE CAN OPEN UP MORE REGISTERS.

UNTIL THEN, YOU TWO WILL BE LDB'S RUNNERS.

WOULD YOU LIKE A RECEIPT?
NO THANKS.
ENJOY YOUR FILM.
THAT'S THE LAST ONE.
HEY, ANYBODY GOT A WALKIE?
SOMETHING IS WRONG WITH MY REGISTER.
KSH!
COULD WE GET A MANAGER TO BOX OFFICE?
KSSSHHHHHH!
SEE ANY MANAGERS UP THERE, RHODES?
YEAH.
CARL IS BALLING THEM OUT FOR SOMETHING.
OH YEAH?
SOMETHING ABOUT AN "INAPPROPRIATE RELATIONSHIP WITH AN EMPLOYEE."
OOOOOOO.
WONDER WHO IT IS!

KSHK!

LDB, WOULD YOU PLEASE COME UP TO MY OFFICE?

Y... YES, SIR.

KSH!

IN THE PHOTO, IT IS FAIRLY CLEAR THAT YOU TWO ARE KISSING.

SO, DO YOU ADMIT THAT YOU AND HE INVOLVED?

YES.

OKAY, YOU MAY STEP OUT INTO THE HALL NOW.

DO YOU KNOW WHY YOU'RE HERE?

...

I THINK SO.

SO COULD YOU CONFIRM OR DENY THAT YOU ARE ROMANTICALLY INVOLVED WITH YOUR SUPERVISOR?

YES.

WE'RE DATING.

HMF.

YOU ARE HERE AS A *SILENT* WITNESS ONLY, TOBY.

ROYAL CORPRORATE POLICY STATES THAT SUPERVISORS ARE NOT TO FRATERNIZE WITH EMPLOYEES.

WERE YOU INFORMED OF THIS?

YES.

AT ANY TIME, DID MISS ROBERTS COERCE YOU OR MAKE YOU FEEL THAT YOUR JOB WAS THREATENED IN ANY WAY?

NO, SIR!

NOT AT ALL.

HOW LONG HAVE YOU AND MISS ROBERTS BEEN SEEING EACH OTHER?

TWO MONTHS.

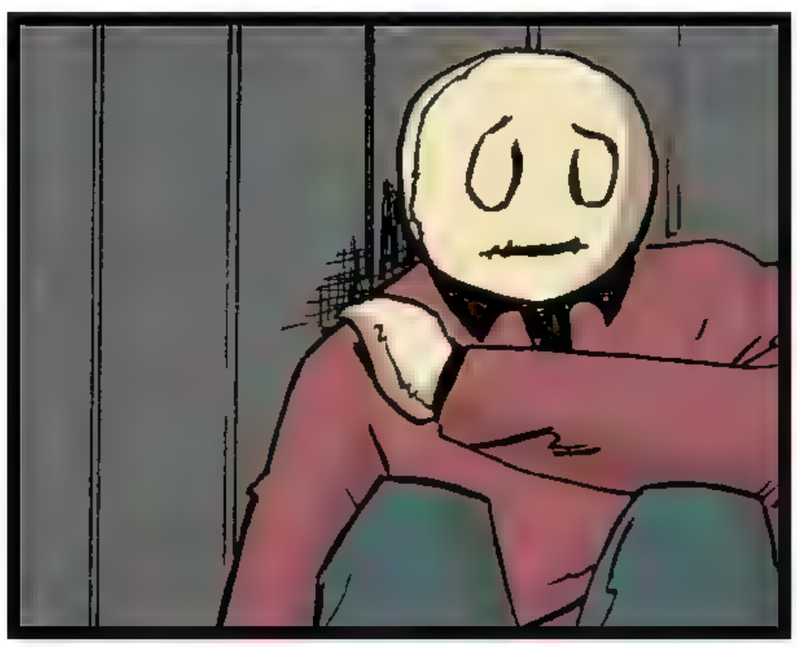
WAS THERE ANY OF THIS... UH... *FRATERNIZATION* ON THE JOB?

ABSOLUTELY NOT!

SKATCH SKATCH

HURM.

I'LL LET YOU KNOW WHEN TO COME BACK IN.



YOU CAN BOTH COME BACK IN NOW.

MISS ROBERTS, YOU ARE WELL AWARE OF OUR POLICIES AND YOU HAVE CHOSEN TO DISOBEY THEM.

AS A SUPERVISOR, YOU COULD HAVE PUT YOURSELF AND THIS COMPANY IN JEOPARDY FOR A SEXUAL HARASSMENT LAWSUIT.

FORTUNATELY, THIS APPEARS TO BE A RECIPROCATED RELATIONSHIP.

WHICH I'M AFRAID IS STILL AGAINST POLICY.

YOU HAVE BEEN A POOR EXAMPLE TO YOUR FELLOW EMPLOYEES AND POLICY IS TO LET YOU GO.

IT IS MY JOB AS CAPTAIN OF THIS SHIP TO PROTECT MY PASSENGERS AND CREW.

TO STEER US CLEAR OF ICEBERGS AND ROCKY SHORES.

HOWEVER, YOU ARE BOTH GOOD EMPLOYEES AND THIS IS MY SHIP, NOT CORPORATE'S.

BECAUSE YOU HAVE BOTH VIOLATED THE POLICY, I *WILL* HAVE TO WRITE YOU BOTH UP AND PUT IT ON FILE.

BUT WHATEVER HAPPENS OUTSIDE OF THIS THEATRE DOES NOT CONCERN ME.

SO LONG AS IT STAYS OUT THERE.

WHEN YOU'RE HERE, THOUGH, NO STOLEN KISSES IN THE SUPPLY CLOSET OR PDA IN THE LOBBY OR FUNNY BUSINESS IN THE PROJECTION ROOM.

OTHERWISE, I WILL BE FORCED TO FIRE YOU BOTH IMMEDIATELY.

UNDERSTOOD?

YES, SIR.

AND YOU SIGN THERE.

ALRIGHT.

HA.

YOUR SUSPENSION STARTS NOW.

WAIT, WHAT?

SUSPENDED?

YES.

YOU ARE SUSPENDED WITHOUT PAY UNTIL THE END OF THE WEEK.

WE WILL GET SOMEONE TO COVER YOUR SHIFTS.

WE'LL SEE YOU ON FRIDAY.

HOLD UP.

CARL WILL BE PROMOTING ANOTHER MANAGER WHILE YOU'RE SUSPENDED.

YOU'RE GOING TO HAVE TO LEAVE YOUR KEYS.

FINE.

NOW LEAVE US ALONE.

YOU SHOULD CONSIDER YOURSELF LUCKY.

RISKING YOUR JOB TO FOOL AROUND WITH A REDSHIRT?

ARE YOU REALLY THAT STUPID?

YOU SHOULD HAVE BEEN FIRED TODAY.

WELL, I GUESS THERE IS ALWAYS FRIDAY, HUH, *GERTIE?*

WE DON'T HAVE TO STICK AROUND AND PUT UP WITH YOU, ANYMORE.

I GUESS YOU WERE RIGHT, IT IS GOING TO BE A GREAT DAY.

SO, BACK OFF!

KRAK !

WHAT THE [redacted], TOBY?

YOU JUST HIT ME!

WHAT IS WRONG WITH YOU?

I'M GOING TO HAVE TO ASK YOU TO VACATE THE PREMISES.

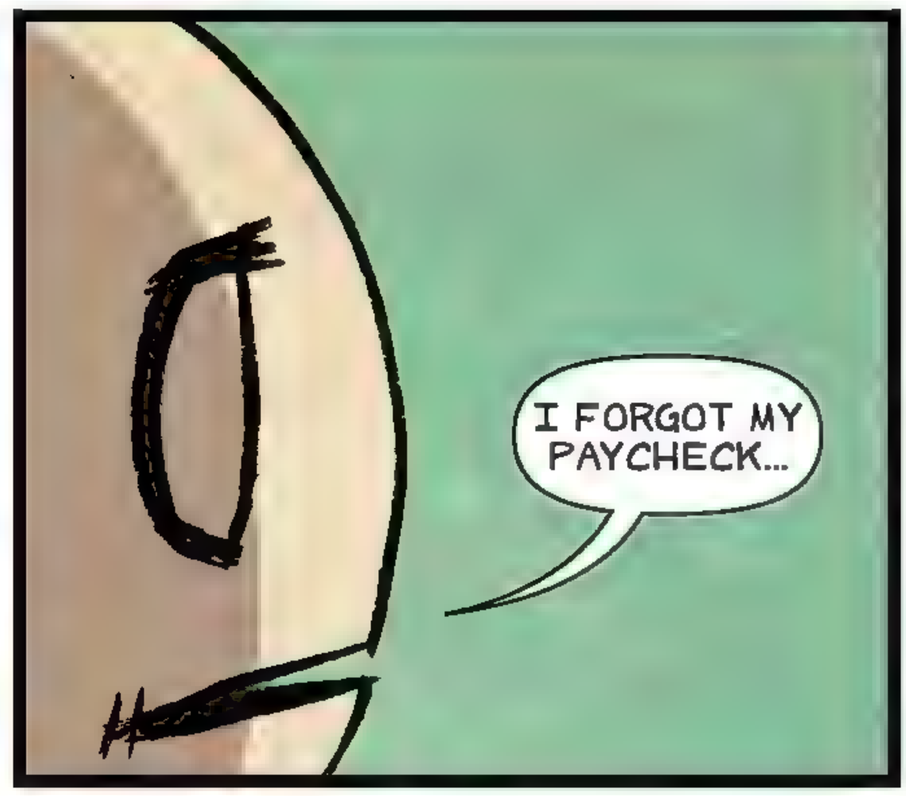
WE'LL LEAVE.

HA HA HA HA HA HA

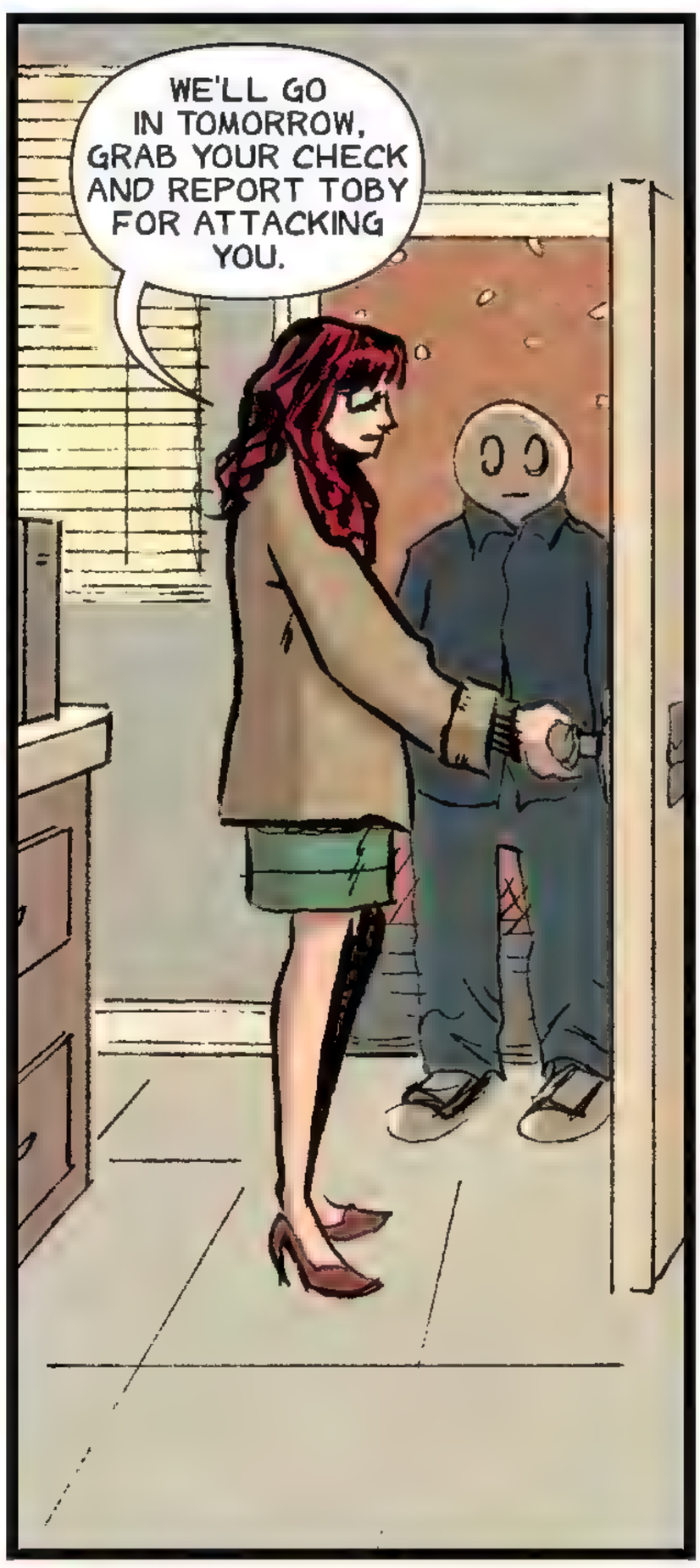
DON'T THINK CARL ISN'T GOING TO HEAR ABOUT THIS.

THERE IS SOMETHING SERIOUSLY WRONG WITH YOU.

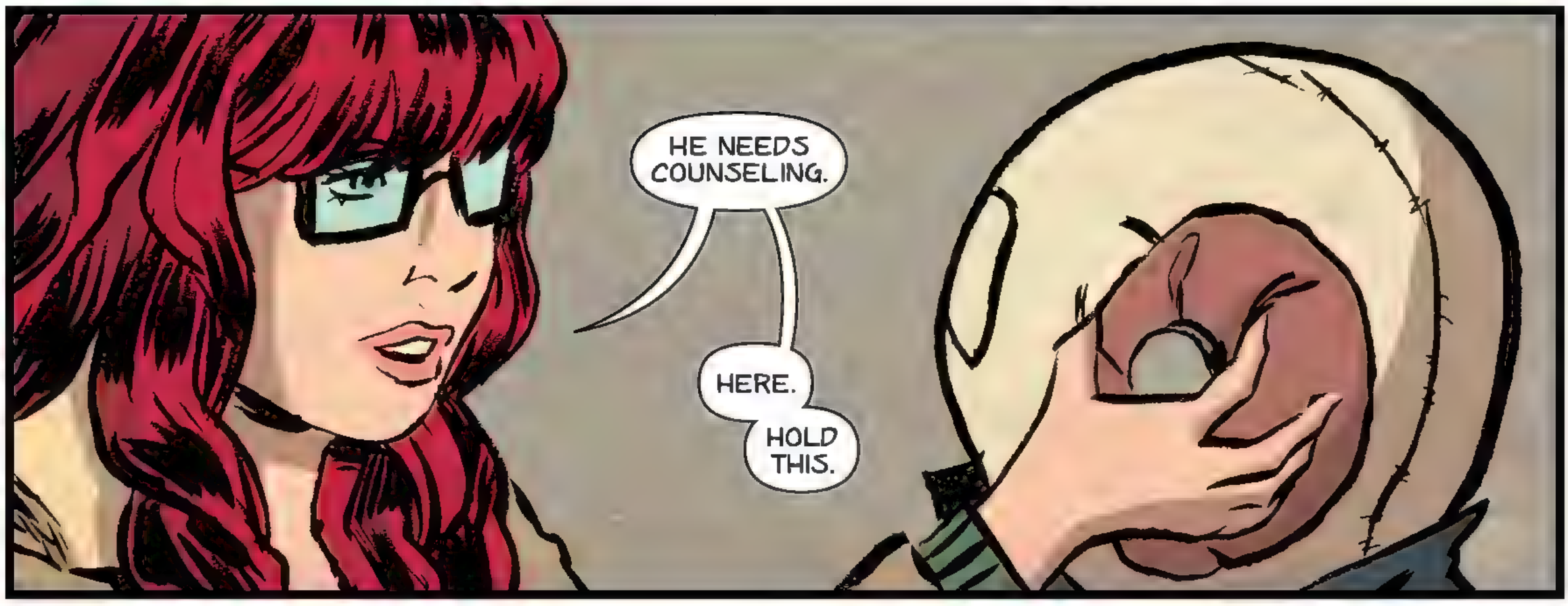
LET'S GO.


I FORGOT MY PAYCHECK...

WE CAN GO GET IT TOMORROW.
WE WERE SUSPENDED-- NOT BANNED.


WE'LL GO IN TOMORROW, GRAB YOUR CHECK AND REPORT TOBY FOR ATTACKING YOU.

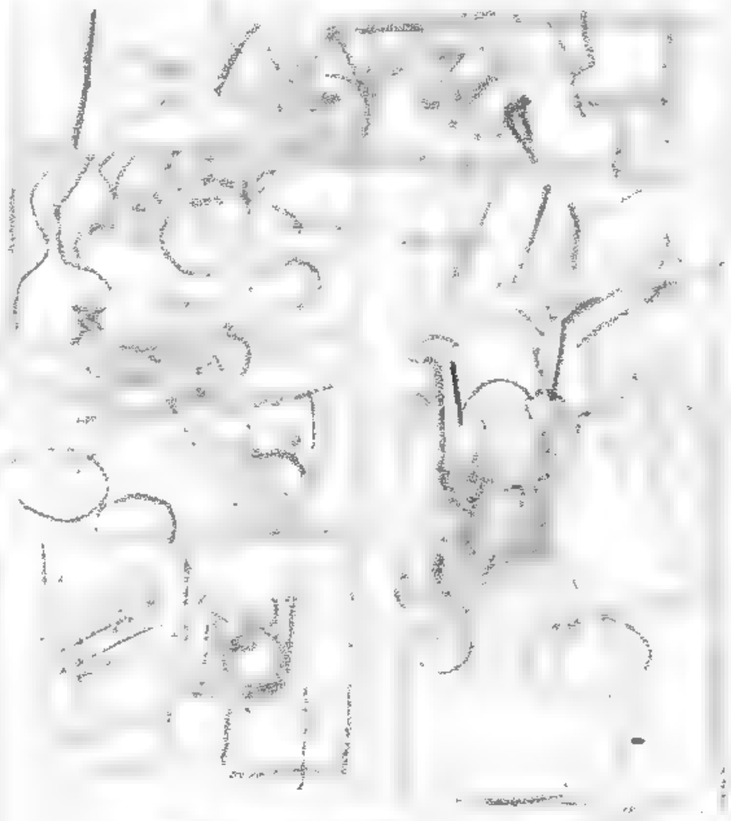
FIRSTHE TRIESTOGET USFIREDTHEN HEPUNCHESYOUIN THEPARKINGLOT ASWE'RETRYING TOLEAVE?

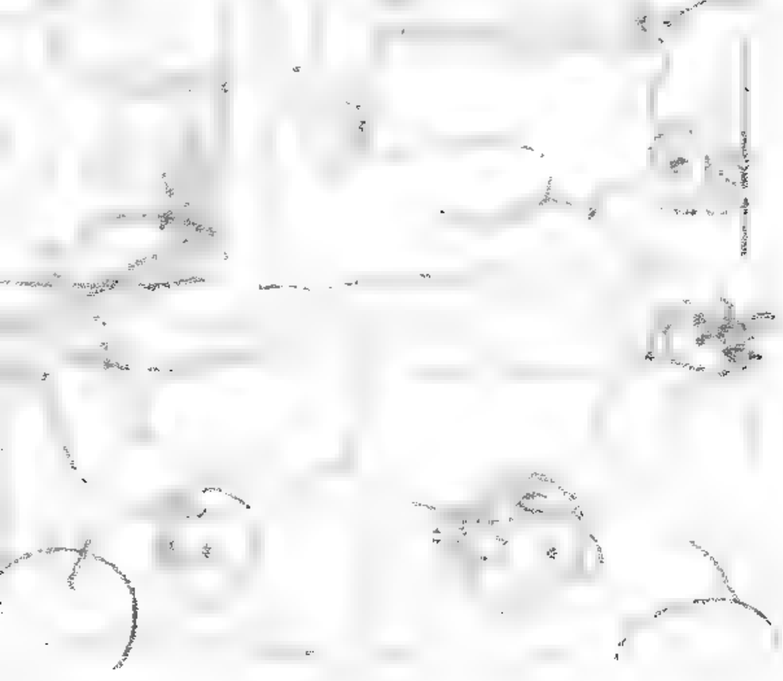

HE NEEDS COUNSELING.
HERE.
HOLD THIS.

SKETCHES, PIN-UPS AND SUPRISES

"LOVE CATS"

gold pin brooch
pearl center





Issue Thirteen

Page One

LDB's shirt randomly changes from place to place in this sequence, adding to the morphing nature of the dream sequence.

Panel One: [Dream sequence, colored in bluetone. Sort of a recap of every girl LDB has crushed on in the book] At a concert, in the crowd, LDB looks behind him at the pair of girls dancing (or just the one, it doesn't need to match the moment from Volume Zero exactly -- also, I suggest going with Cory's designs over the originals since it's such a variety of styles to work at) in the crowd. Obviously, LDB is enamored with the dancing girl.

Panel Two: He makes a determined walk towards her.

Panel Three: Passing right by her and her friend, reaching for a door that leads out of the club.

Panel Four: He walks out the door of the club. And walks into the Bandit records. (This could be shown as him walking between the two places which are now right next door to each other, or maybe the door just connects the two?)

Panel Five. LDB stands at the counter, talking with the Record Store Girl that works there She's holding a copy of the Warriors soundtrack, and he has money out. They talk about the Warriors

[dialog goes here, Struble. Yes, you'll hate yourself when you're lettering this sequence]

Panel Six: LDB walks away from the counter of Bandit as the location morphs from Bandit records into Yum Burger.

Panel Seven: Now seated, he eats his broiger. Ashley sits down in the booth next to him. And they talk... This whole scene is shown from the reflection, with LDB and the real girl just on the edge of panels.

[More dialog goes here]

Panel Eight: He leaves the Yum burger, bumping into the cute Tadem Japanese girl on the way out.

? LDB: Sorry
? CTJG: Excuse me.

Page Two

Panel One: Now in the gas station in Enid, Oklahoma -- he pays the cashier for a bottle of water

Panel Two: He walks out the door of the gas station.

Panel Three: He walks up to Janine outside of the college. She looks like she's been waiting for him.

1 Janine: Hey!
2 Janine: Do you have a pen?

Panel Four: Holding his wrist with one hand, she writes something on his hand in sharpie.

3 Janine: This is where you can find me.

Panel Five. She runs away from him, and he reaches out with the hand with the address on it as if she were torn from him.

4 Janine. Come get me.

Panel Six: He walks down a residential street looking for her house. He looks really lost

Panel Seven: He checks the address on his hand again. Off panel, Jazz says...

5 Jazz: You look lost. [or something better]

Page Three

Panel One: LDB turns to see Jazz, and says something to her. She is depicted no closer than a torso shot with her right hand off-panel the whole time. (Off panel, she's holding hands with Jet.

1 LDB: I don't know.
2 LDB: I'm looking for... something.

Panel Two: She says something or other.

3 Jazz: Well, hurry up.

4 Jazz: We're going to be late.

Panel Three: She grabs LDB's hand with her free hand (the other hand off panel, where she's being led by Jet) and they run in the night like in issue #1.

Panel Four: LDB looks away from her? Maybe. I don't know. Maybe they let go of hands?

[LDB SAYS SOMETHING REFERENCING THEIR "RELATIONSHIP]

Panel Five: He looks back and she responds by saying something back with the REVEAL of Jet, with their hands holding. By this time, LDB and Jazz are obviously not holding hands. This panel should be big

[She says something that denies LDB of that thing he just said]

Page Four

Panel one: Pitch black. LDB is asleep in the middle of the night.

Panel two: LDB shoots up in bed. The room is filled with darkness. Shadows everywhere. He's under the blankets and wearing the shirt from the night before

Panel three: His face is illuminated as he checks his phone to check the time.

1 Phone: 4:30am

Panel four: Light still shines from the screen as he sets it back on the night stand

Panel five: LDB slumps back against the wall and sighs.

2 SFX: *sighs*

Panel six: It seems darker than before as the light from the phone blinks out. (lots of shadows, but we should still make out outlines)

SUGGESTED LAYOUTS:

```
[___1__]                    [___1__]
[___2__]                    [___2__]
[3] [4] [5]      or         [_3]  [_4]
|    6   |                  [___5__]
[_______]                   [___6__]
```

Page Five

This page is going to be a remake of #1, Page One. It's our "the story is starting over again moment" even though it won't be the first page of the story. So please follow the layout to that page. Essentially it's a shot for shot remake with slight alterations, so follow it closely..

Panel One: LDB is all spiffed up for the date and is sitting on the couch. He's wearing his best Kepi shirt. He's panicking, his head is in his hands. In front of him on the coffee table is a handful of things, a book, the remote and his cellphone.

1 LDB: (to himself) [I can't do this.]
2 LDB: [etc. etc.]

Panel Two: POV SHOT: LDB has lifted the cellphone off the table, and it's on the dialing screen. He's hit the entry for Drew Blood. (All entries are: Drew Blood, Parents, Mel, TVhead Jimmy & WORK -- notice that there is no "Weird Girl" or Jazzy Jeff and the Fresh Prince. He's given her up)

Panel Three: LDB is silhouetted in profile in front of the door. He's holding the phone up to his head

3 Phone: (Electric, three music notes) The number you have dialed is no longer in service.
4 SFX: *Klk*

Panel Four: LDB lays the phone back on the table, it's blank screen reflects his distraught face. He's alone in this. There is no Jimminy Cricket Drew Blood to help him through this date. He's on his own.

Panel Five: LDB looks towards the door, waiting for her to show up.

5 LDB: *sighs*

Issue Fourteen

Page Six

Panel One: [this is the same day as the first three pages, so LDB and Spike are in the same outfits they were in on page three] At LDB's apartment, Spike stands up from the couch. LDB is a little disappointed that the date is over.

1 Spike: Well, I better go.
2 Spike: Got work in the morning. [or Nick suggests better dialogs]
3 LDB: Oh.
4 LDB: I'll see you tomorrow

Panel Two: LDB and Spike embrace. It's a loving cute hug that says "let's not overdo the kissing scenes in this issue, okay?" Unless you think we need more kissing, then it can be a kissy scene. But I like that builds to it at the end of the issue. So, that's what I'm voting for.

Panel Four: Spike walks out the front door. Knob on the left, opens inward.

Panel Five: LDB stands at the open door, watching her leave.

Panel Six: Now back at the couch, LDB on his knees pulls a couple book from underneath the couch.

Panel Seven: Sitting on the floor using the coffee table as a desk, LDB holds up the book he bought in the previous issue (so follow what you drew there) the Book says "Astronomy for Beginner-types." In his other hand, he holds a pencil and an open notebook lies on the coffee table. Maybe he chews on the end of the pencil to show he's thinking hard?

Page Seven

Panel One: Toby stands at the back door of the building (exterior), scolding TJ and LDB who are in the parking lot with a bunch of dirty trashcans. (they don't have to be in this panel, but I'm just giving you the set up as to where Toby is. Maybe this is where the dumpster is, so we can finally see that thing.

1 Toby: AND YOU SCREW UPS ARE NOT ALLOWED TO CLOCK OUT UNTIL THOSE THINGS ARE SPARKLING.

Panel Two: TJ takes a hose, and starts spraying the inside of one of the cans. LDB, holding a rag in his hand, covers his "nose area" with his other hand, reacting to the stench coming out of the can he is looking at.

2 LDB: Ehn.
3 TJ: On a more pleasant topic, you got any plans for Halloween?

Panel Three: LDB overturns the trashcan, paying more attention to the conversation than the job.

3 LDB: I don't know.
4 LDB: I usually stay home watching horror movies and hand out candy.
5 LDB: But looks like I'm scheduled for a double shift, so

Panel Four: LDB sticks his head and his right arm (with the rag in it) into the can.

6 LDB: Guess I'm just working.
7 LDB: [gap] Shame, too.
8 LDB: I've had my costume ready since MARCH.

Panel Five: TJ stops spraying a can to reassure LDB.

10 TJ: Bring it.
11 TJ: Carl lets us wear costumes on Halloween
12 TJ:: It's one of the few fun things we're allowed to do.

Panel Six: Still halfway inside a trashcan, LDB continues to scrub the inside.

13 LDB: Cool.

Panel Seven: Standing at the back door, the jerky employees who made fun of them as ushers and taught them concession. One of them throws a rock at the can LDB is half in. They're obviously off duty, one of their work shirts is untucked and the other is in civilian clothes.

14 Teen 1: [SOMETHING INSULTING]
15 Teen 2: Heh. Good one.

Panel EIGHT: LDB pulls his head out of the can, but still has his right arm stretched into the can. Shock lines come from the right shoulder.

LDB: WHAT!?

Panel Nine: Stars and swirls and other ways you can make pain personified.

Page K9

Panel One: (inset) Close-up on LDB's face. LDB'S WIDEN BIGGER THAN YOU'VE EVER DRAWN THEM with his mouth agape, as LDB curses.

1 LDB: F*&((**&^&^%*&^%^*(*&^(

Panel Two: (splash) LDB looks at his shoulder. It ends at the torso, with a loose portion and a bulge in the bicep area. IT IS CLEARLY DISLOCATED. It's just hanging there. Zach says "Guh-ross." This could totally be a tall panel that takes most of the focus of the page.

Page K10 (the widowmaker)

Panel one: Sitting on the ground, LDB holds the forearm of his dislocated shoulder with his left arm awkwardly. In real life, I tend to hold it it at the elbow, to lessen the amount of weight that is being put on my injury -- this may not look good drawingly, so I trust you to make it look good no matter where you have him holding it. The shoulder is still clearly effed. He winces in pain.

1 TJ: Are you okay?
2 LDB: No.
3 LDB: I've dislocated my shoulder.

Panel Two: TJ, now standing at the door, says...

4 TJ: I'm going to go get a manager.
5 TJ: I'll be right back

Panel Three: LDB shifts his position on the ground, so that now it's his right leg supporting the weight of the deadweight arm. His right fist is closed. (I'll just say it here, he's gonna be opening and closing his hand for the rest of the page just to make sure it's still working despite the dislocation) He takes in a deep breath.

Panel Four: LDB repeatedly punches the ground with his left hand as more sparks fly from LDB's shoulder, as it spasms trying to go back in to place.

6 LDB. GRANDFUNKRAILROAD!

Panel Five: Suddenly, the two jerky concession kids crowd around him, showing that they actually have compassion and empathy and aren't actually sociopaths. Damn teenagers They are way too close to him.

7 Rock Thrower: Dude!
8 Rocky: I'm so sorry!
9 Follower: What do we do?

Panel Six: BIG PANEL. LDB GIVES THE DEATH LOOK.

10 LDBB: BACK
11 LDB: THE F*&SF
12 LDB: UP!

Page K11

Panel One: Rocky (that's so gonna be his official name now) and Fellow (not an official name) back up from LDB One of them has his hands up

Panel Two: LDB still wincing in pain, apologizes.

1 LDB: Sorry.
2 LDB: I've done this before.
3 LDB: I can get it back...

Panel Three. Muscle spasm, screaming pain for LDB

Panel Four: Goes back to talking to the boys.

4 LDB: ...in place if I can relax.
5 LDB: It knows where to go.
5 LDB: It's just hard to calm down with you crowding me. I just need some room

Panel Five: At this moment, TJ returns with Spike. They come barreling out the back door of the theatre

6 TJ: He's right there...

Panel Six: Spike runs up and dotes on LDB. He can't tell her to back off like he did the kids, because of the romanticism. Maybe he bites his lip if you can find a way to draw that in a good way

7 Spike: LDBareyoualrightcanyoustandweneedtogetyoutothehospital.

Panel Seven. LDB's face is a mix of terror and pain.

8 LDB: No.
9 LDB: No hospital.
10 Spike: But...
11 LDB: It knows where to go.
12 LDB: Don"t worry.

Issue Fifteen

Page 2

Panel One: LDB and Spike sit in a restaurant. I'm thinking it's a pizza place. A fancy-pants pizza place. You know, as fancy as a pizza place can get. They're in the outfits from the cover. They're talking. I'm hungry. Stupid diet. Why can't I be on a diet that lets me eat unlimited pizzas? Have they ordered yet? Dunno. Lemme write the other panels and decide. Yeah. They've already eaten. There is probably still 3 or 4 pieces left on the pizza tray. Leftovers! Ugh, I'm hungry again. WHY WON'T LDB AND SPIKE LET ME EAT THEIR LEFTOVER PIZZA?!

1 LDB: ... blah blah, coming in in the middle of the conversation

Panel Two: LDB checks the screen of his phone. It looks like he's checking the time, but he's checking the date because he's paranoid that he's done the math wrong.

2 LDB: You know what today is?

Panel Three: Spike plays coy. Keep in mind the whole time, she's being good natured -- but maybe LDB takes it a little too much to heart, because he's easily frightened off. (I'll let you know when it gets to him)

3 Spike: Wednesday?
4 Spike: The [date the book ships or the day of the month issue 13 shipped]?
5 LDB: Yeah.
6 LDB: AND our two month anniversary.

Panel Four: Close up on Spike. She is all MJ Watson here. In a sweet good natured way.

7 Spike: Two month anniversary?
8 Spike: Are we tracking that sort of thing?
9 Spike: Are we going steady?

Panel Five: She has gotten LDB's goat and he looks meek, like her good natured ribbing has taken the wind out of his sails.

10 LDB: Yeah.
11 LDB: I thought so...

Panel Six: She gets a little meek herself.

12 Spike: I thought so, too.

Panel Eight: Silence, as they avoid each other's gaze. Blushing.

Page 3

Marvel Methody: Pace this out how you feel it should go, Sina. I don't want to hold you back on it. LDB reaches into his pants pocket.

1 LDB: I got you something...

Marvel Methody: And produces a small jewelry box like rings come in. He opens it and inside in the broach. Spike is choked up by how much she loves it. Yay!

2 Spike: Oh!
3 Spike: We *ARE* going steady!
4 Spike: You're gonna pin me!
5 Spike: [empty bubble]

Marvel Methody: LDB gets up and pins it on her. She throws her arms around him and hugs like he's a ragdoll boy and she can't break any bones, or I dunno re-dislocate his shoulder.

Page 4

Panel One: Spike retracts from LDB as he let's out a little peep. OH NOES, SHE'S HURT HIM -- THE LAST THING SHE WOULD EVER WANT TO DO IS HURT HIM! Hurt lines from the shoulder, of course.

1 LDB: Eep!

Panel Two: Worried Spike is worried.

2 Spike: I'msosorryIforgotIdidn'tdislocateitagaindid!?

Panel Three: LDB winces in pain, but his shoulder is still in place.

4 LDB: No, it's just a twinge.
5 LDB: Don't worry. I'm okay.
6 Spike: Are you sure?
7 LDB: It's fine.

Panel Four: LDB pulls his sling from his bag-of-holding brand pockets

6 LDB: Guess I'm just not ready to take this off, yet.

Panel Five: LDB puts on his sling. As he does that, Spike reaches into her purse that is big enough to hold a seven inch record.

7 Spike: I'm so sorry.
8 Spike: I didn't mean to.

Panel Six: Spike holds out the record in front of her. Unlike LDB's gift, this one is wrapped, because she likes to do that sort of thing. She forces a smile, even though she still feels bad for causing LDB pain.

9 Spike: Will this make you feel better?

Page 5

Panel One: LDB starts to unwrap the gift, as Spike shyly talks.

1 Spike: Happy 2 Months of Continued Dating! [or something less silly and Struble like way of speaking! Maybe just Happy Anniversary.]

Panel Two: LDB finishes unwrapping the record, it's a Kepi record! GASP! She pays attention to the things HE LIKES! He's happy! [Struble, don't forget to take a picture of the Kepi Ghoulie Sleepy Hollow 7 inch]

2 LDB: It's Kepi!

Panel Three: LDB is excited and happy. Spike is a little self-conscious, she doesn't know if she bought the right one. Maybe she's pushing her hair back or something that people do when they're being self-conscious.

3 LDB: Thank you!
4 LDB: How did you know?
5 Spike: Well, you wear a lot of his t-shirts...
4 Spike: You don't have that one, right?
5 Spike: Ididntseeitwhenlleafedthroughyourcollectionwhileyouwereintheotherroom.

Panel Four: It's LDB's time to reassure her. Maybe he gives her a delicate hug? More about not damaging the record than about not damaging his shoulder? That idea makes me giggle.

6 LDB: No, I don't have it.
7 LDB: I didn't even know it came out!
8 LDB: I love it.

Panel Five: They leave the restaurant finally, walking out the door.

Panel Six: At Spike's car, as Spike is reaching to put her key in the door lock, LDB stops her with her hand. (He should still be holding the record, but in the hand that's in the sling)

9 LDB: Hold on.

Panel Six: LDB leads her away from the car, hand-in-hand into the night.

10 LDB: Let's go for a walk.

--

Page 6

Marvel Method: Way meaningful looks and hand holding as they stroll through the streets, enjoying the night. No talking. Just enjoying eachothers company. And since there is no dialog, I'm counting this page as lettered the next time I send out the progress report. In one panel, Miss Gertie should clutch her brooch sweetly. It's the cutest page of all cute pages! YAYs. Framing of panels should start at about their hips, but move up with each panel until the last panel is just stars in the night sky. That's right, mooger fooger, I'm writing a cheesey crane shot in my book! Hollywood, here we come.

--

Page 7

Splash page. Sina's already drawn it. Don't need to write a description. But I do need to write dialog.

1 Spike: I wish we had more days like this off...

Issue Sixteen.

Page 14

Panel One: Spike signs the write-up on Carl's desk.

Panel Two: LDB hovers over the paper with his pen. Carl points to the place where he's to sign.

1 Carl: And you sign there.

Panel Three: LDB hands the pen back to Carl.

2 Carl: Alright.

Panel Four: Spike and LDB start heading towards the door, but are stopped by Carl saying...

3 Carl: Your suspension starts now.
4 LDB: Wait, what?
5 Spike. Suspended.
6 Toby: Ha. [small, like he's stifled it in front of the boss]

Panel Five: Carl

7 Carl: Yes
8 Carl: You are suspended without pay until the end of the week.
9 Carl: Someone will cover your shifts.
10 Carl: We'll see you on Friday.

Panel Six: BIG, WIDE. A dazed Spike and LDB walk through the lobby past concession, where the 2 or 3 teenagers working and Rhodes (on the customer side of the counter and still not in uniform, even though he was scheduled to work that day) whispers about them. (Spike and LDB should be wearing their coats and everything -- note from the continuity police)

Page 15

Panel One: LDB and Spike walk out of the building, into the parking lot. They look mortified. There is stuff to discuss, but they need to process quietly first. It's still snowing.

Panel Two: They are interrupted as they try to cross the parking lot. Toby shouts from off-panel.

1 Toby: Hold up.

Panel Three. Spike and LDB turn around to speak to Toby, who has caught up to them in the parking lot and says...

2 Toby: [You need to leave your keys.]
3 Toby: [Carl will be promoting someone else to manager while you're suspended]

Panel Four: Spike hands Toby the work keys with a little attitude

4 Spike: Fine.
5 Spike: Now leave us alone.

Panel Five: Toby gets in her face, pointing his finger at her.

6 Toby: You should consider yourself lucky.
7 Toby: Risking your job to date a redshirt?
8 Toby: What an idiotic move. [god, I need better dialog... Please someone help]

Panel Six: Close up on Toby being as icy as the air surrounding them

10 Toby: You should have been fired.
11 Toby: Well, I guess there's always Friday, Huh, GERTIE?

Panel Seven: LDB gets between Spike and Toby, and gets in Toby's face.

12 LDB: [something combative]

Page 16 & 17

PUNCH TO THE FACE

Page After Punch (Probaby 18)

Panel One: LDB picks himself on the ground, restraining himself from swinging back. "Fight the rage LDB. You don't have to be the guy you used to be." Think Wolverine about to strike pose -- that is if it doesn't look so super silly and stupid. I trust you to pick the best pose. Essentially, LDB's fighting the urge to fight. In high school, he would have thrown the first punch. LDB is filled with nerd-rage and regular rage. (this all takes place in the parking lot, by the way -- just slightly out of the range of the security cameras)

1 LDB: What the [squiggle hell], Toby?
2 LDB: What is wrong with you?
3 LDB. *YOU JUST HIT ME!*

Panel Two: Toby stands up straight and defiant. He attempts to affect an air of confidence, which he's doing a great job of -- but his fists are still clenched. He too is filled with regular rage, but instead of restraining himself from using it he's doing his best to hide it.

4 Toby: I'm going to have to ask you to vacate the premises
5 Toby: You are not allowed to be here right now.

Panel Three: Spike gets in between LDB and Toby Hooper, both of whom are still posturing and won't break eye contact with each other. In my mind Spike is facing LDB, because she wants to keep him from doing something stupid. I'm open to other interpretations.

6 Spike. Fine.
7 Spike: We'll leave.

Panel Four: Spike leads LDB away from Toby. Still tense, LDB is going to need a lot of time to calm down from fight-mode. Toby laughs big hand-lettered SFX HAHAHA!

8 Toby: [some sort of taunt]

Panel Five: Spike flips on her heels, leaving LDB a little ways back. She sticks a finger in Toby's face.
9 Spike: Don't think Carl isn't going to hear about this.
10 Spike: There is something seriously wrong with you.

Panel Six: LDB and Spike continue to exit the scene. Or maybe they're getting into her car?

11 Spike: Let's go.

Page Nineteen

Page One: Riding in her car, LDB and Spike are quiet. LDB is obviously still fuming. If he were driving, he'd turn the car around and run Toby over. I see this panel from straight on, but am open to an LDB centric one with him facing the right-hand border of the panel. BTW, we're going to be doing the black eye in coloring, so don't ink it on the page.

Panel Two: The anger slips out of LDB as he deflates a little, realizing he left his paycheck at the theatre.

1 LDB: I forgot my paycheck...

Panel Three: They exit her car, which is now parked in HER driveway. We've never seen her place before! Does she still live with her mom? I kinda want to make her still live with her mom, and that'll make things super awk-awk next issue. Yeah, I said awk-awk... Apparently I'm an Aziz Ansari character writing this script

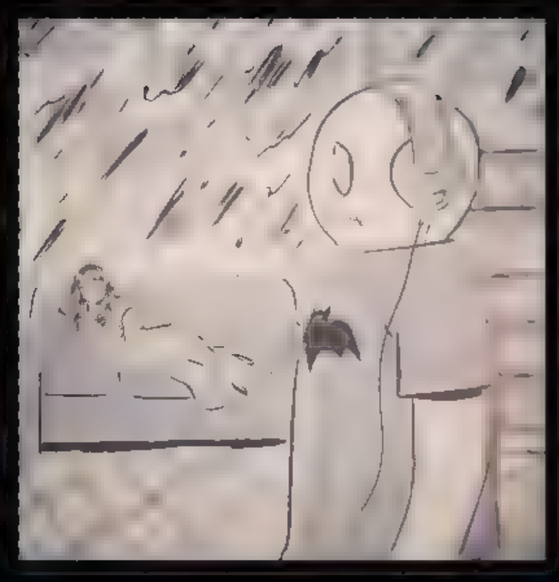
[THIS DIALOG WILL ALL HAPPEN BETWEEN PANELS THREE AND FIVE, I'll do the final break down when I finish the dialog]
2 Spike: We'll go get it tomorrow.
3 Spike: Toby can't keep us from coming in.
4 Spike: We were suspended -- not banned from the premises.
5 Spike: We'll go in tomorrow, grab your check and report Toby for attacking you.
6 Spike: Something is seriously wrong with him.
7 Spike: First he tries to get us fired, then he attacks you in the parking lot as we're trying to leave?
8 Spike: [I feel like she should say something else, I might add a lot of rant later -- keep as many panels open for lots of dialog as possible. I'll trust your judgement]

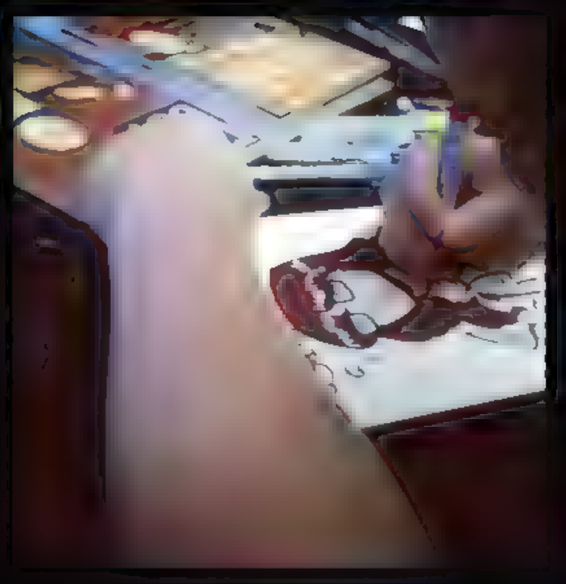
Panel Four: they go into *her* house.

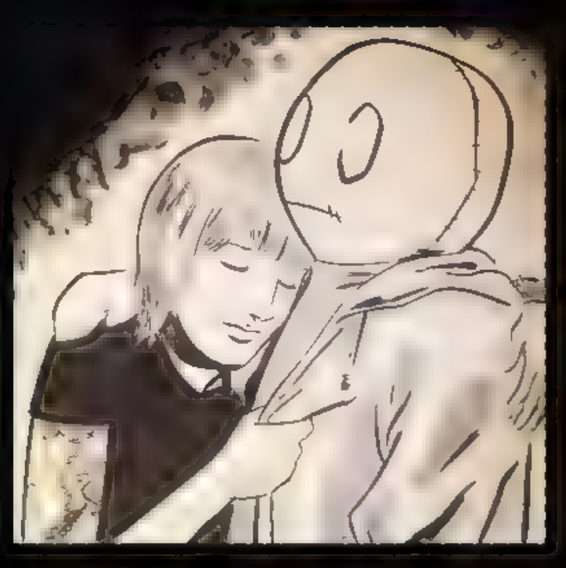
Panel Five: In the kitchen, Spike gets an icepack out of the freezer.

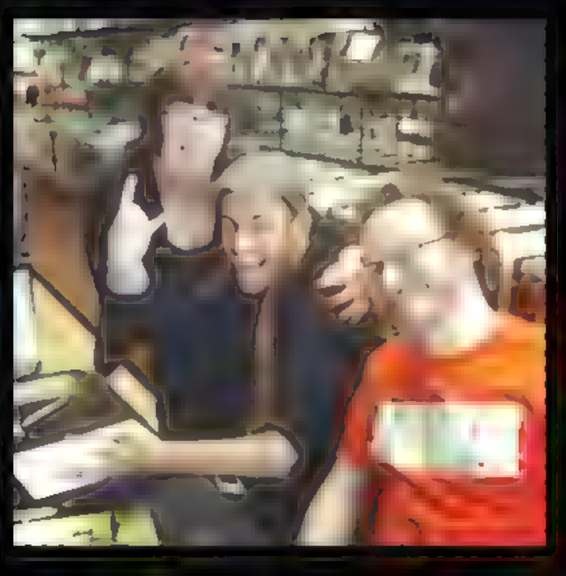
Panel Six: She puts the icepack up against his black eye

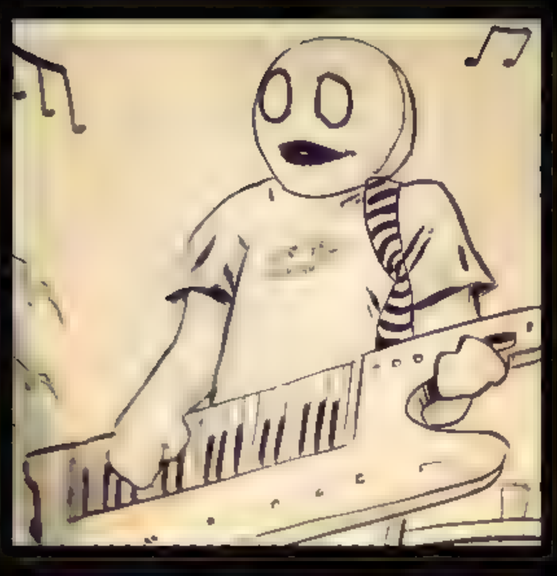
Y Spike: Here.
Z Spike: Hold this.

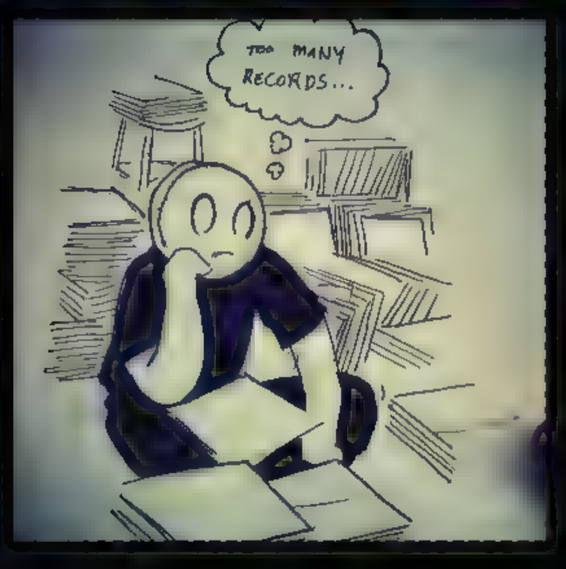




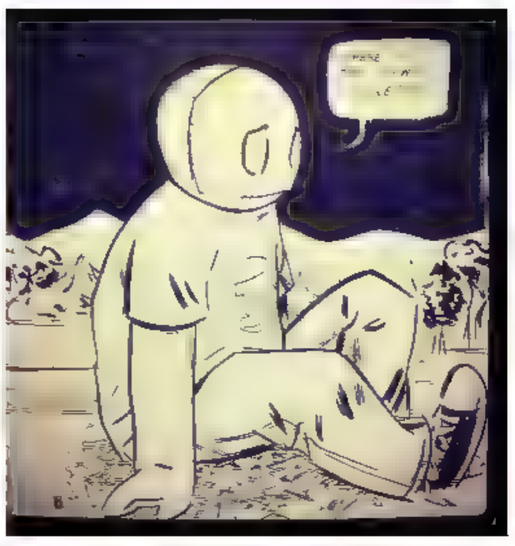




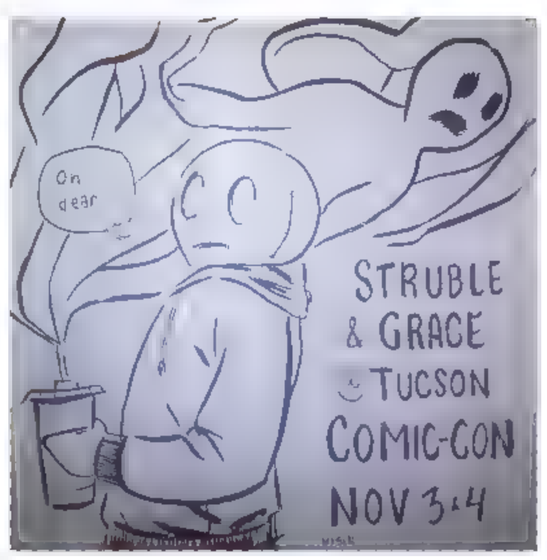


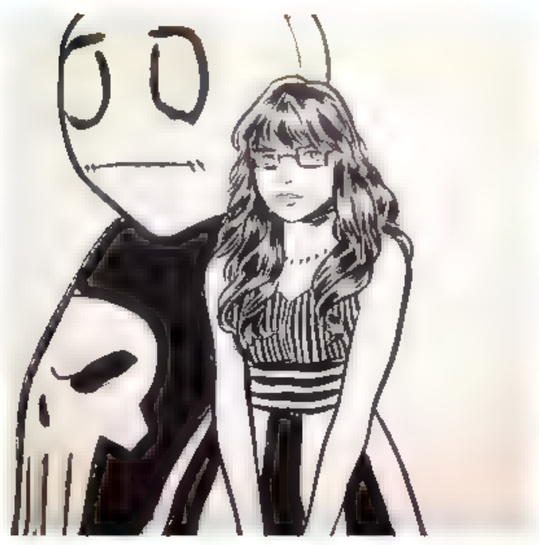

TOO MANY
RECORDS...

I HOPE SHE



yeah
I splurged
not
my
bag


Oh
dear
STRUBLE
& GRACE
TUCSON
COMIC-CON
NOV 3-4



not
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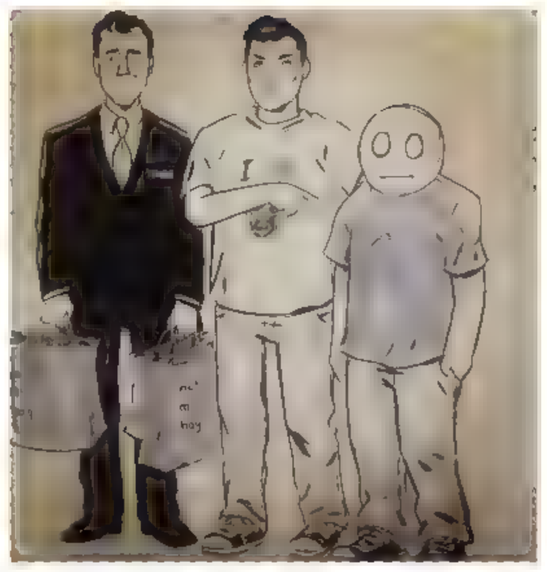
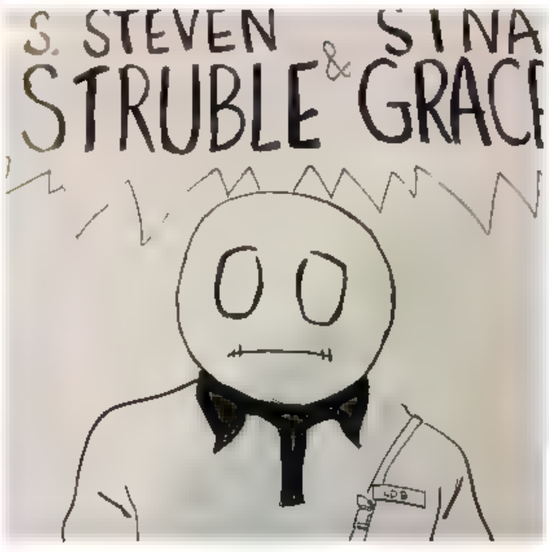
bag

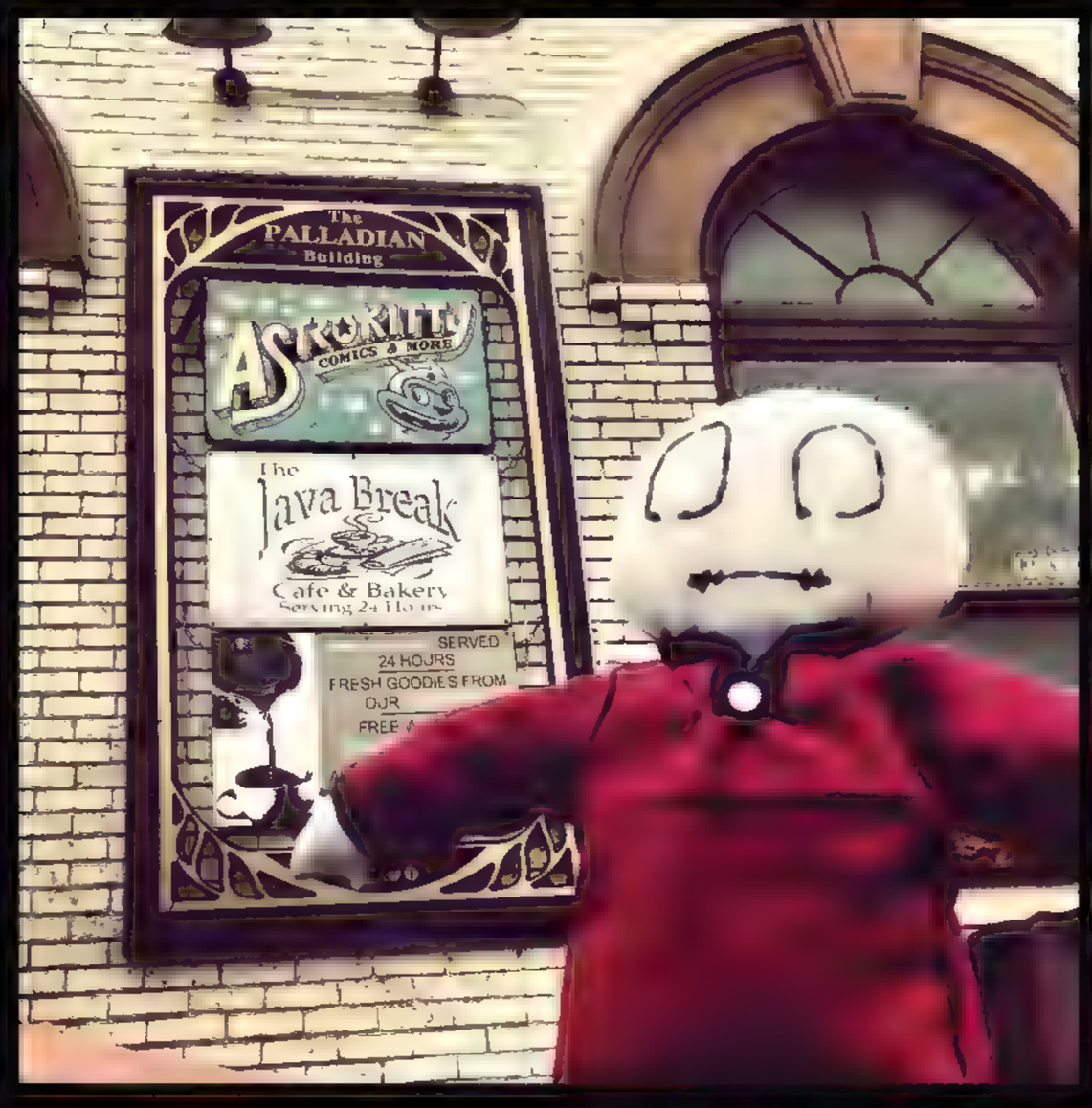
LIL
BOY




S. STEVEN & SINA
STRUBLE & GRACE

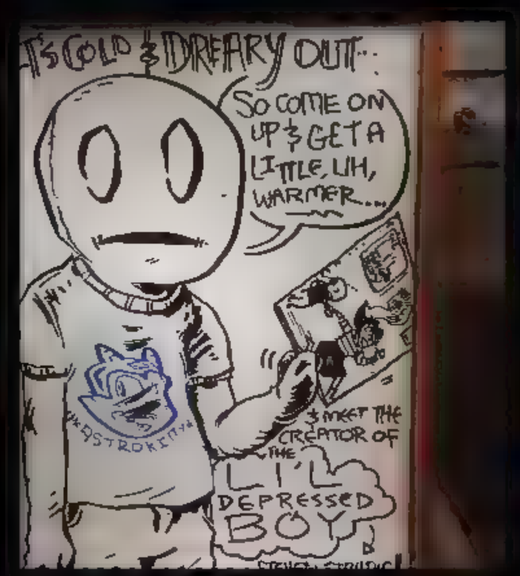
DESCENDENTS

ALL STAR
COMICS

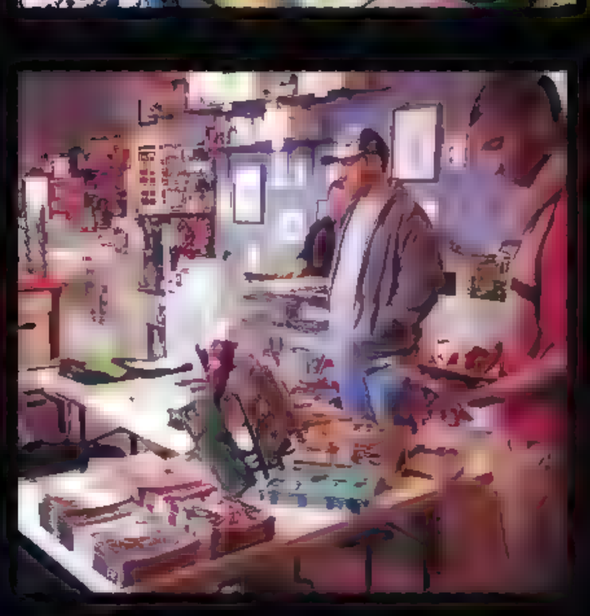

The PALLADIAN Building
ASTROKITTY COMICS & MORE
The Java Break
Cafe & Bakery
SERVED
24 HOURS
FRESH GOODIES FROM
OUR

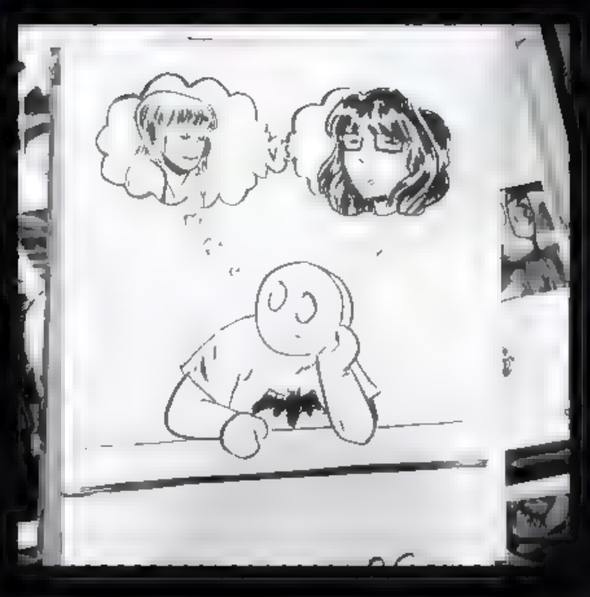
SATURDAY
LIL BOY

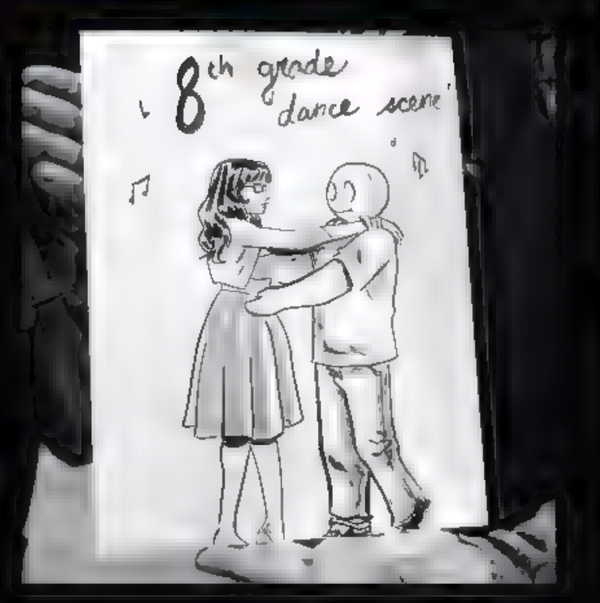
GTF
en Struble of the Depressed Boy


IT'S COLD & DREARY OUT...
SO COME ON UP & GET A LITTLE, UH, WARMER...
& MEET THE CREATOR OF THE LIL' DEPRESSED BOY
ASTROKITTY

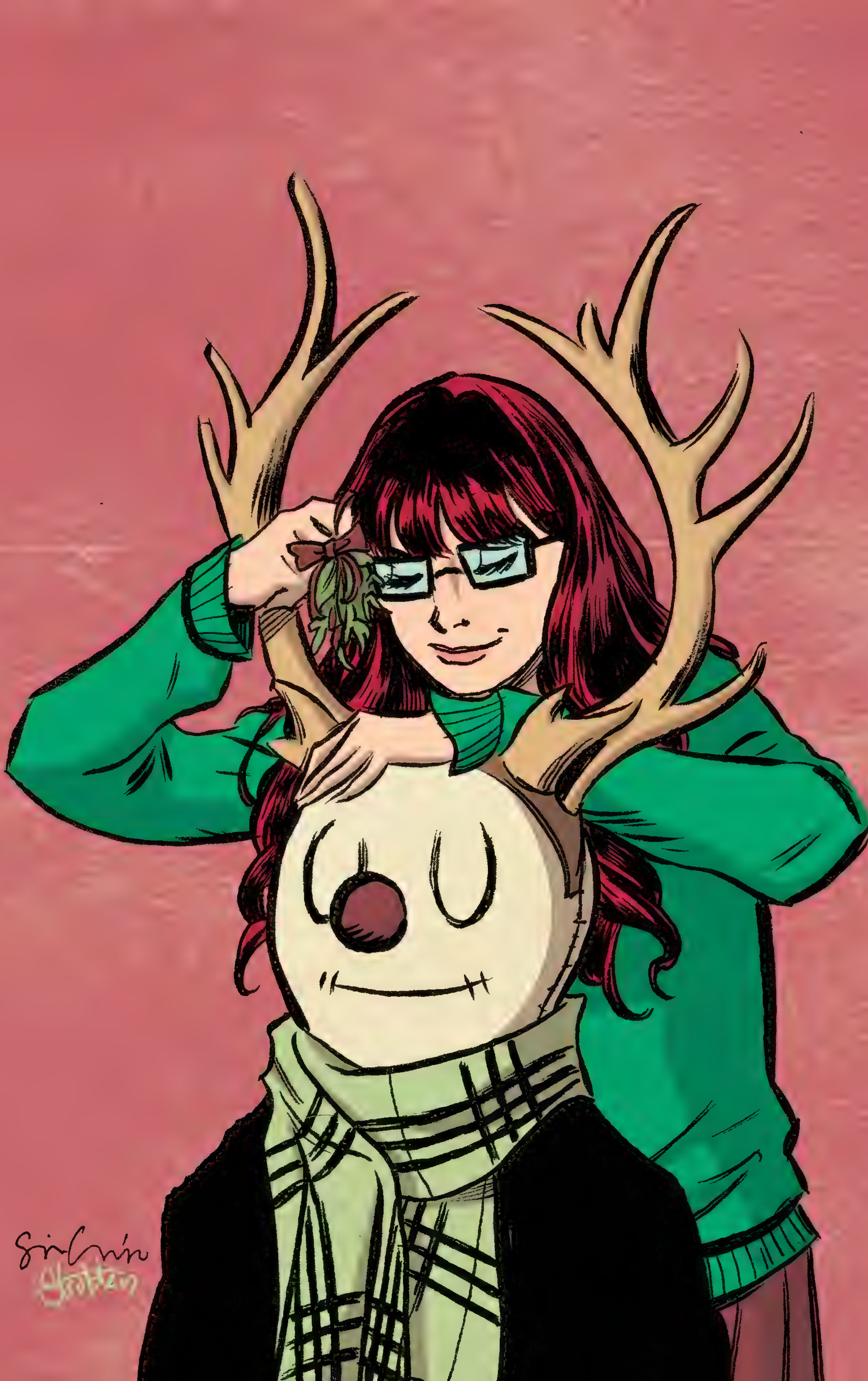
LIL BOY






8th grade dance scene

DON'T MAKE A SOUND...



MOPE

AMF!

LDB

ben sears

Chapter breaks by:
Cory Walker (one) -- http://corenthal.blogspot.com
Chynna Clugston (two) -- http://newwavezombie.blogspot.com
Anis Mojgani (three) -- http://thepianofarm.com
Chris Giarrusso (four) -- http://chrisgcomics.com

Pinups by:
Lindsay Jane -- http://lindsayjane.net
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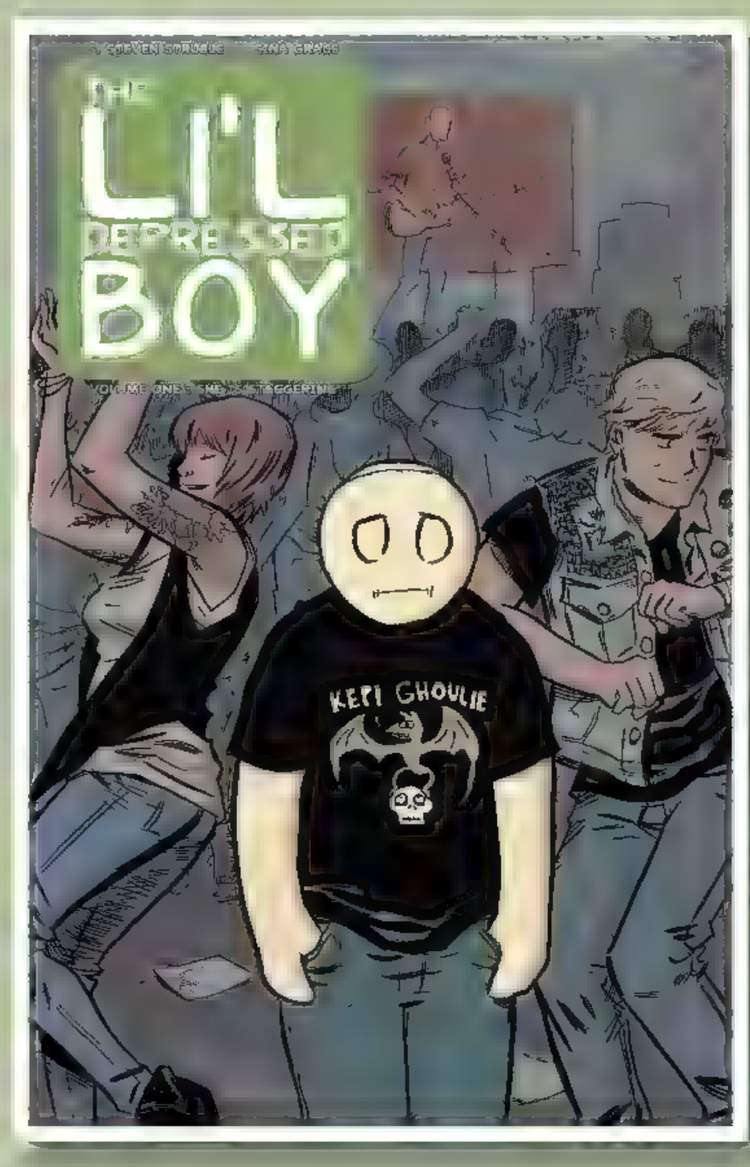
LONELY HEART BLUES



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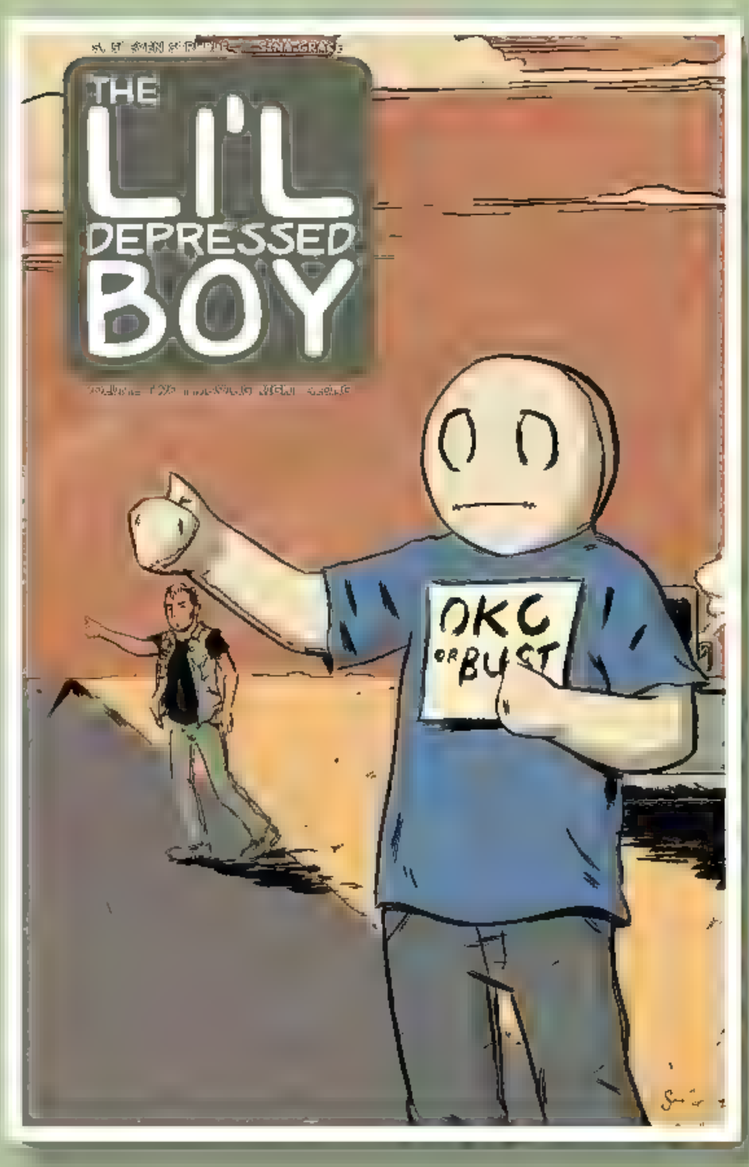
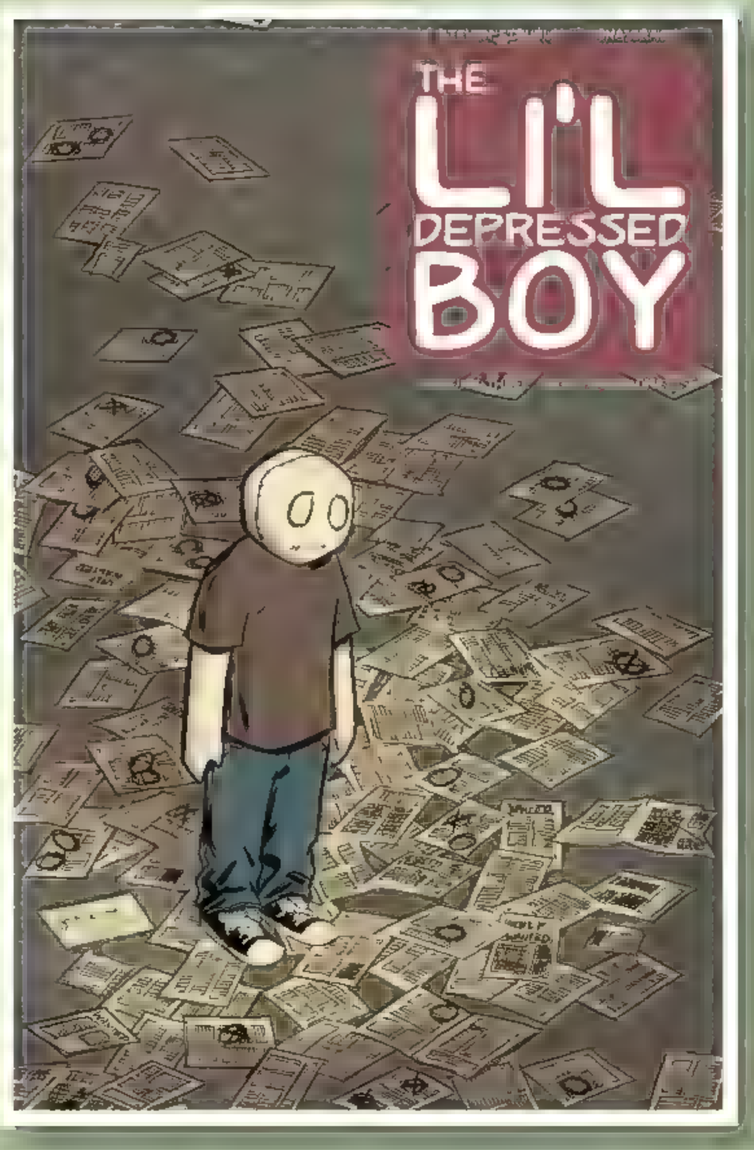


VOLUME TWO:
MOVING RIGHT ALONG



VOLUME THREE:
GOT YOUR MONEY

NOT MY BAG

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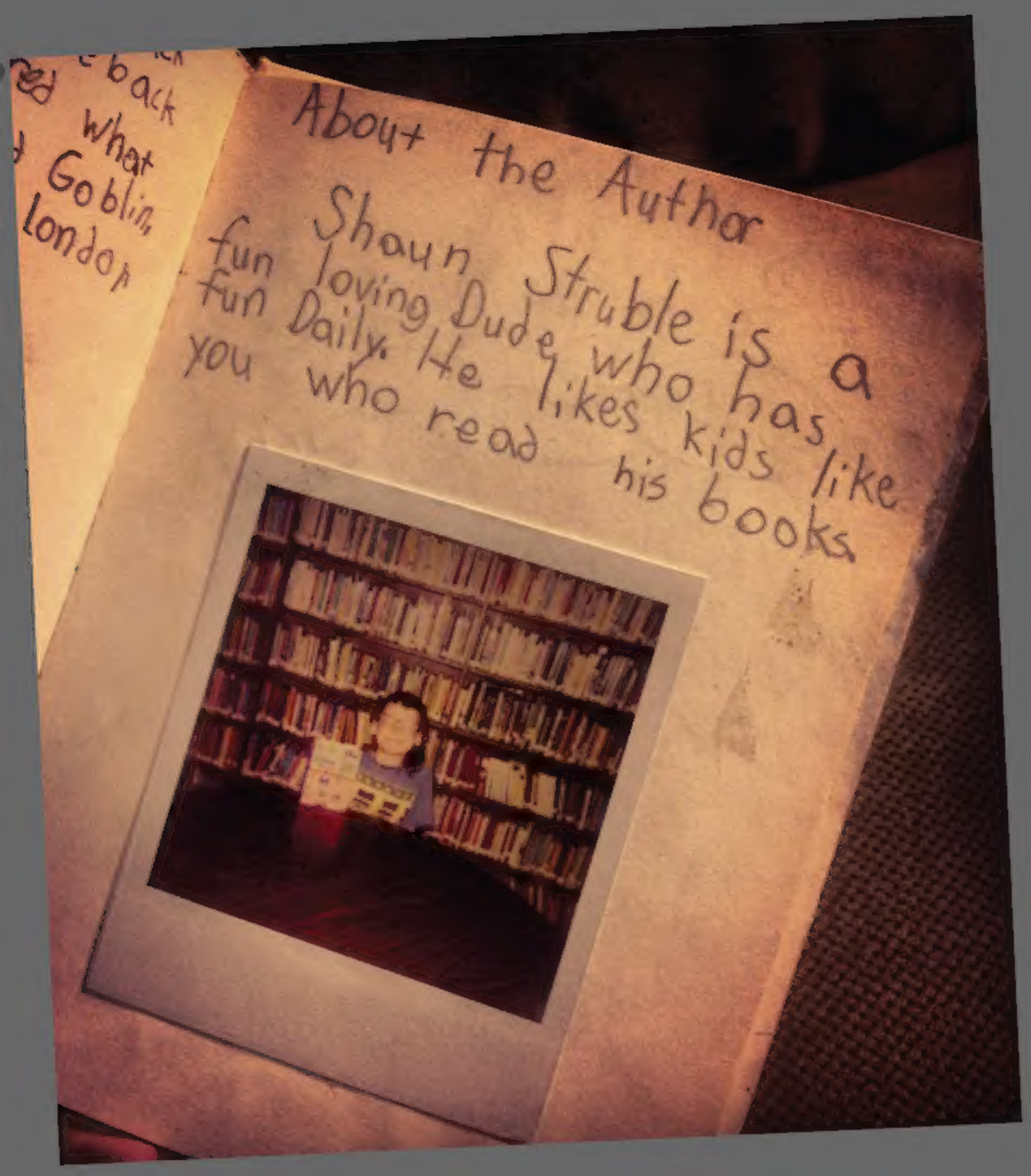

S. STEVEN STRUBLE

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TO MAKE COMIC BOOKS.
SURPRISINGLY, THIS PLAN
ACTUALLY WORKED OUT.

IN HIS SPARE TIME HE ALSO
COLORS OTHER PEOPLE'S COMICS
AND COMPETES ON THE
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SINA GRACE

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(THE LI'L DEPRESSED BOY),
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AND BIG-PEOPLE BOOKS
(CEDRIC HOLLOWS IN DIAL M FOR MAGIC)
IN COFFEE SHOPS ALL AROUND LOS ANGELES, CA.

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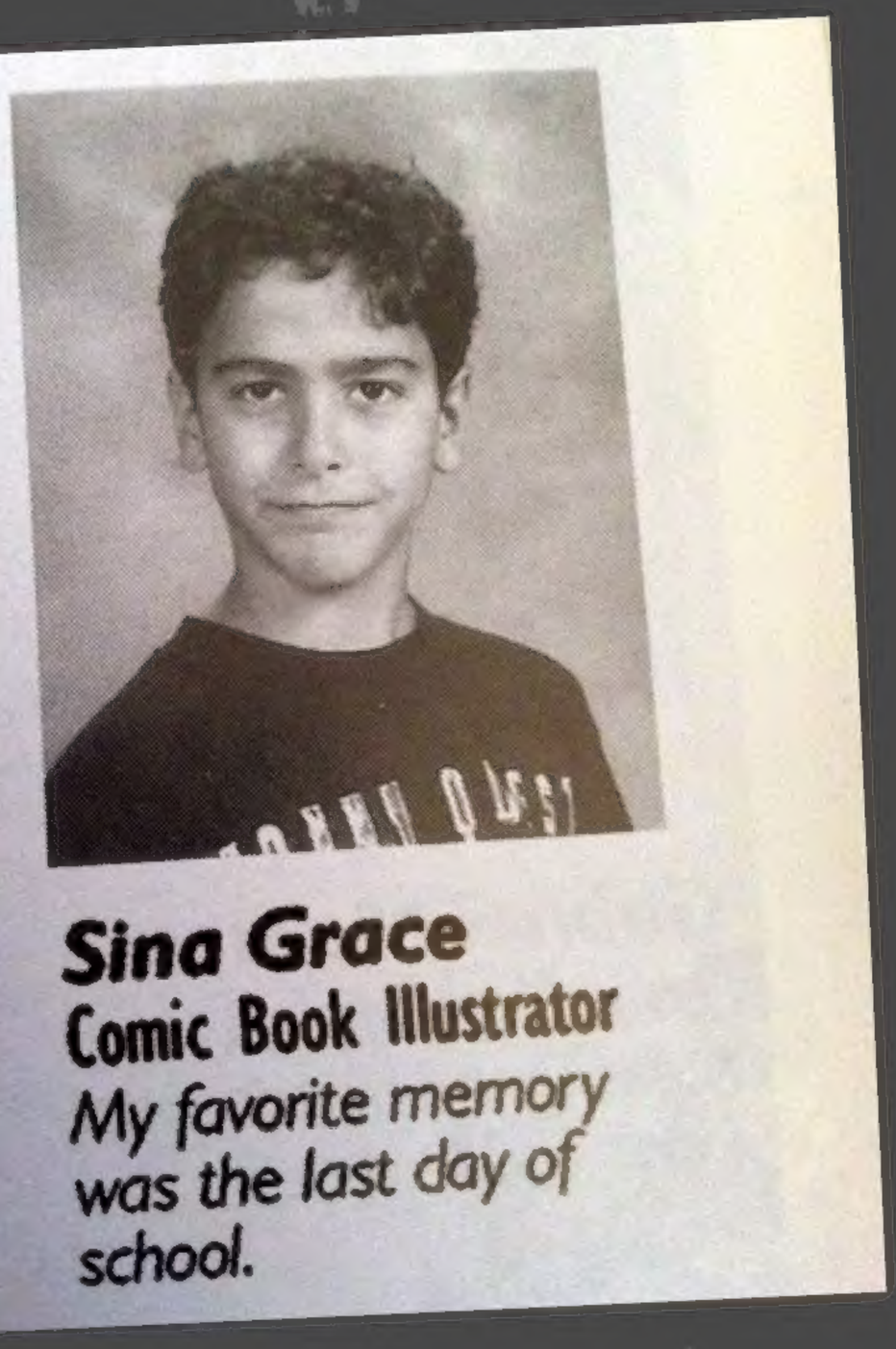

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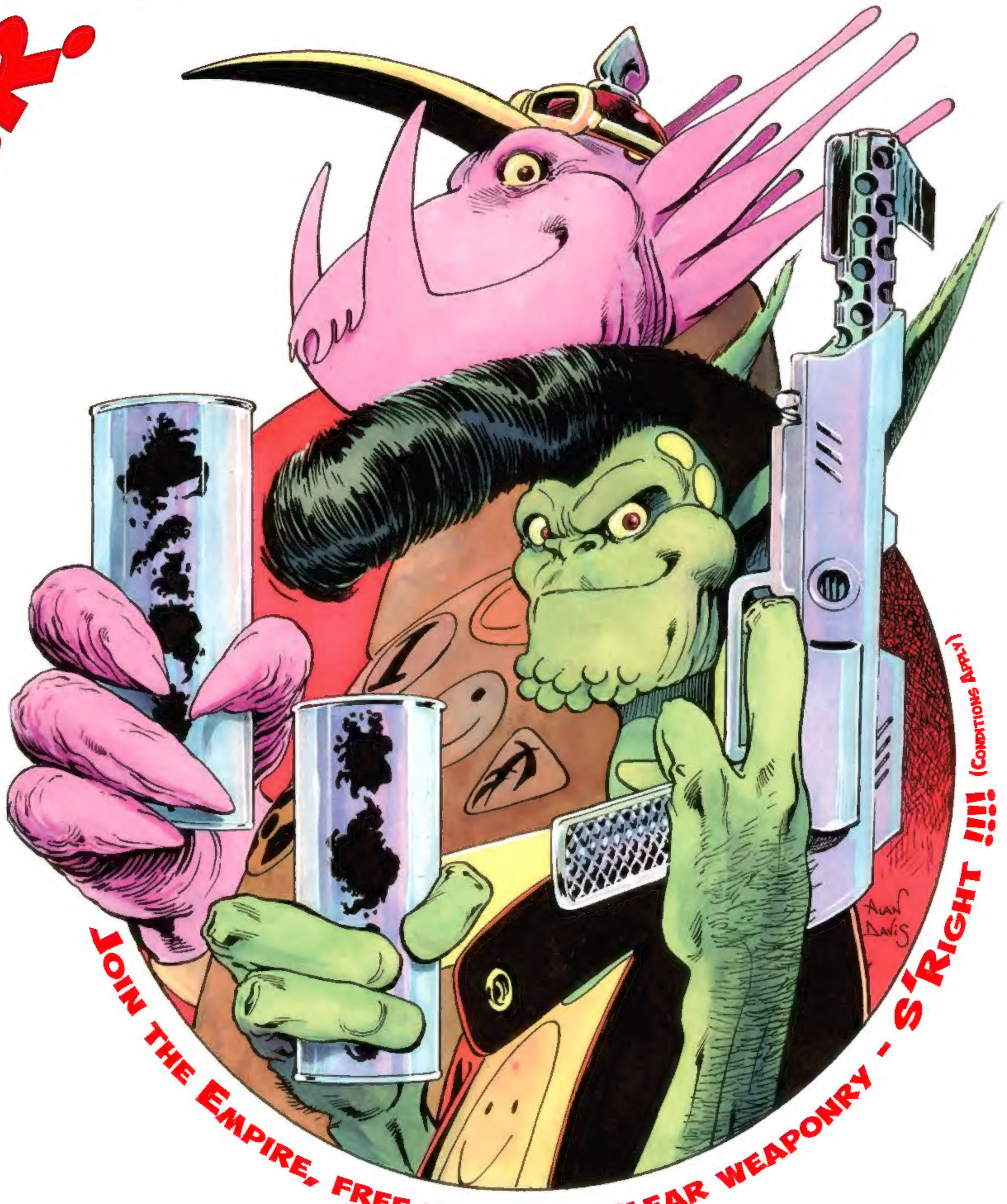

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